

LIFE

TV COMMITTEE COUNSEL'S STORY
HOW TO RIG CONTESTANTS

A BABY'S FIRST FIVE MINUTES

GLITTERY COMEBACK
FOR CHOKERS

NOVEMBER 16, 1959

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PL6T-SCQ-Z060

Sad payoff for TV

29

Shattered by the quiz scandals, TV tries to pick up the pieces. Garroway mourns for Van Doren, fixers and fixees sound off, and a congressional sleuth tells how deep the mess goes.



GARROWAY CHOKES UP

Spree for old grads

36B

The gaudiest, wildest and most sentimental of all college windings brings back thousands of alumni to U.S. campuses for the annual homecoming rites.



HAPPY HOMECOMER

Baby's first moments

109

In unique photos by Eve Arnold, a newborn baby gets a frantic introduction to life—and to his mother—during his first five minutes in the limelight.



BABY FOOTPRINTED

'Ben-Hur' as ever was

118

As remarkable as *Ben-Hur* and its many incarnations in show business is its author, a Civil War general who was hero, scapegoat and incorrigible romantic.



HESTON AS NEW BEN

Reality (abstract)

74

Part II of "Abstract Expressionism" shows in color how four masters of this controversial school "re-late" to reality in the eerie paintings they produce.



PAINTER DE KÖNING

COVER

A pearl and ruby choker by Richelieu is modeled with Scasasi's crystal and ruby necklace as jeweled chokers come back in style (see pp. 104-106)

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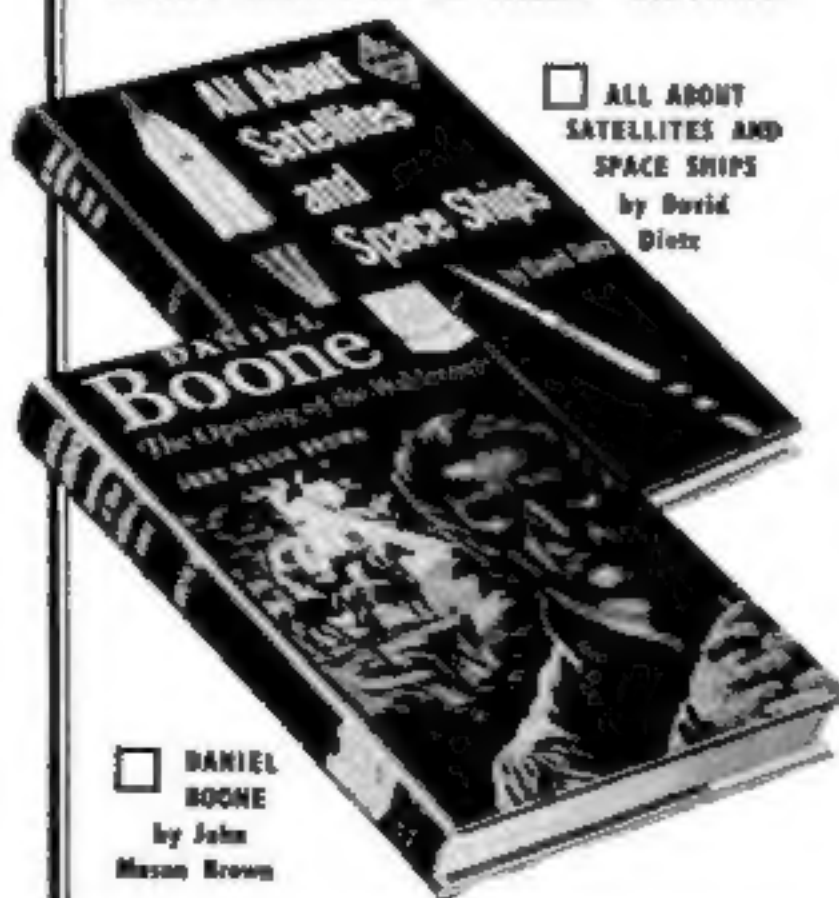
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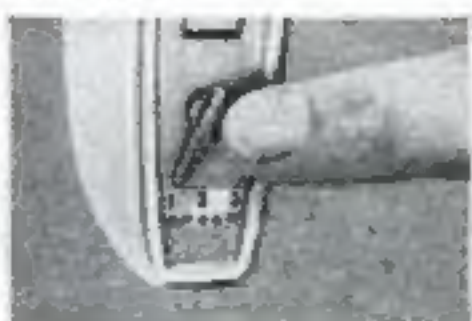
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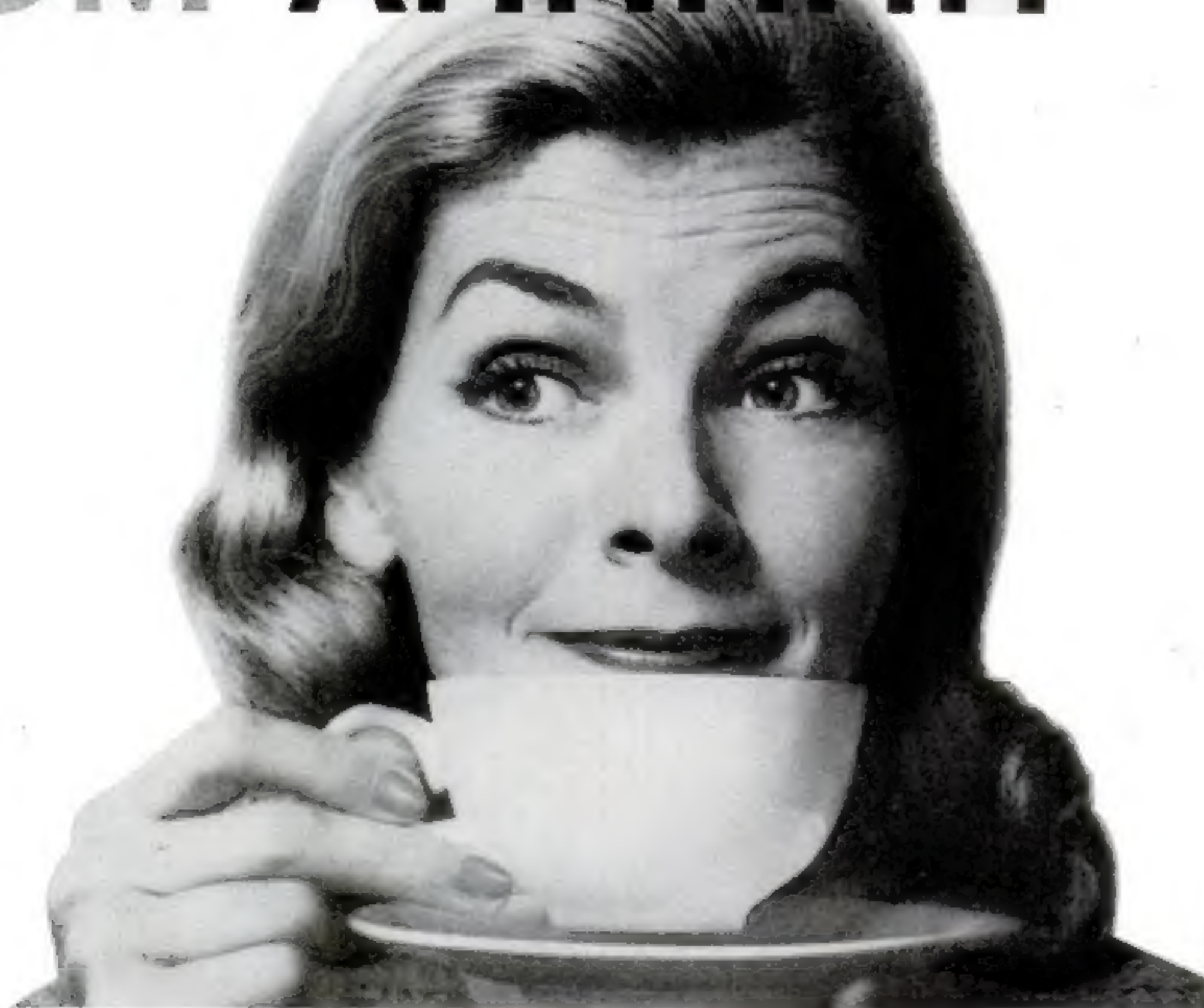


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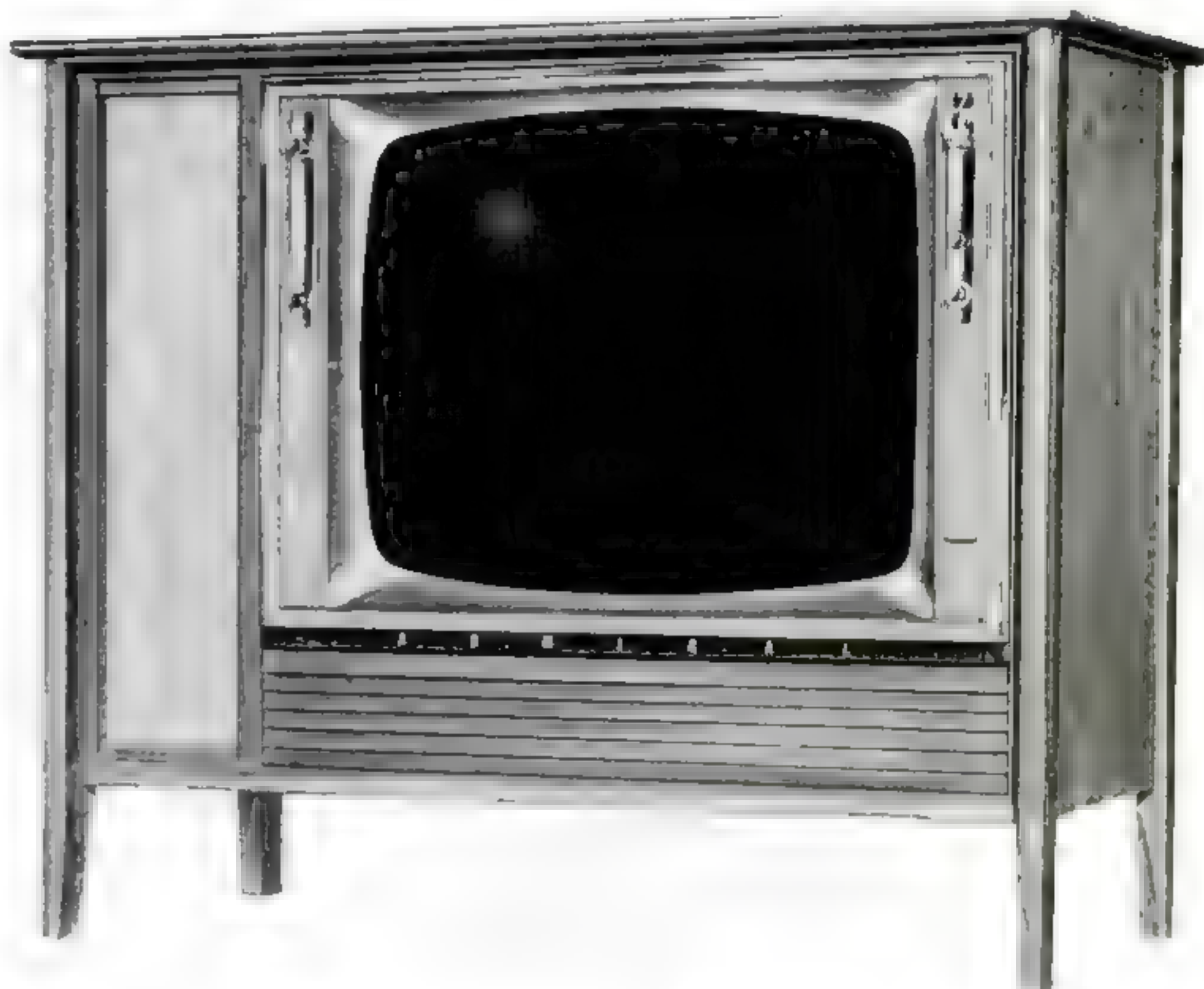
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SPEAKING
OF PICTURES

A Place to Reflect

The old wooden mill stood in the tranquil countryside as peaceful as a place in a fairy tale. The foliage grew thickly around it and the whole scene seemed to shimmer. To Photographer Warren Siegmund the mill existed in a world of its own, a world in which he found it hard to tell right side up from upside down.

Actually, what Siegmund had seen was the reflection. Driving through Virginia with his wife, he had come upon the mill and fallen under the spell of its image in the pond. He photographed the reflection. When he printed it, he could only tell by his wife's figure in a corner which way the magical house was right side up.

Reflection of a Place



Yes, this is a TV antenna but you've never seen one like it before. It hides behind your television set. No bigger than your hand, yet so powerful it's guaranteed to bring in the sharpest, clearest picture ever seen with an indoor antenna—even outperforming rooftop antennas in many locations.

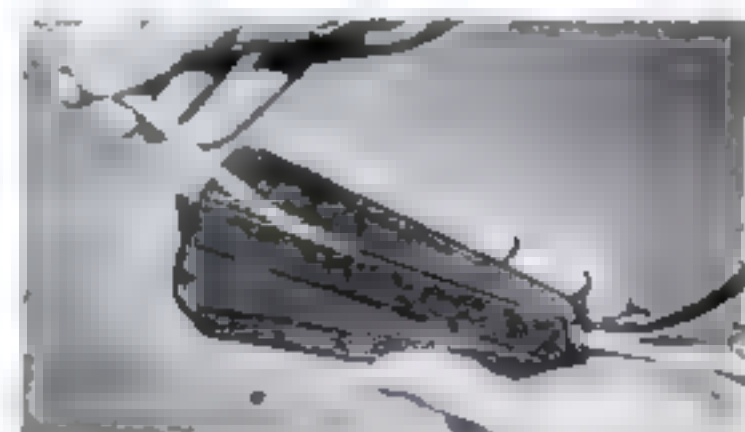
The TV Receptor completely eliminates cumbersome rabbit ears and other unsightly indoor antennas that spoil the beauty of your home.

Dad or Mother can connect it in less than 60 seconds. A simple adjustment gives you superb reception on all channels. Once it's set—forget it! Equally effective for UHF, color TV, FM and Hi-Fi Tuners . . . as for the price, it's just \$5.95.

Ask your nearest department store or TV appliance dealer for the revolutionary

JERROLD TV RECEPTOR*

Here's how it works! The TV Receptor utilizes the entire wiring system of your home or apartment as an antenna. It is completely safe—*does not plug into or use any electricity*. Simply slide it along the electrical cord of your TV receiver, set it for best reception on all channels, and forget it.



It's no surprise that the TV Receptor is brought to you by Jerrold Electronics Corporation—America's leading manufacturer of master antenna and closed circuit TV distribution systems.

JERROLD

ELECTRONICS CORPORATION • Philadelphia 32, Pennsylvania

*Trademark

Patent Pending



Open the door to convenience

Now . . . you may have your milk *delivered* in convenient, disposable Pure-Pak cartons. Dairymen everywhere are proudly bringing this new, improved service to their customers. It's the only milk carton with a sealed-in spout that pours like a pitcher. Used only once . . . only by you . . . Pure-Pak

is then discarded like other modern food packages. Mothers appreciate the safety of this shatterproof container. You'll enjoy its convenience in so many ways. Just ask your milkman for this modern, health-protecting milk package! You'll never go back to old-fashioned bottle delivery again.

You enjoy the advantages of milk in Pure-Pak at the store; now you can also get this modern service at your door!

Now **Pure-Pak** is available wherever milk is sold . . . try it!

YOUR PERSONAL MILK CONTAINER

PURE-PAK DIVISION, EX CELL-O CORPORATION

BIG NEWS FROM SIMMONS:

Revolutionary new mattress-boxspring combination sits or rests you in any position you want. Fits any regular bedstead or acts as a frame.



THE BEAUTYREST ADJUST-A-BED

© 1958 BY S. MANNING CO. MADE IN U.S.A., CHICAGO, ILL.

Now... at the touch of a finger, you can have and enjoy the world's most obedient bed. It's the brand new Beautyrest® Adjust-A-Bed—another great pioneering first by Simmons.

The Adjust-A-Bed is designed to prop you up at any desired angle for reading... watching TV... for breakfast in bed. Night or day, it lets you elevate and rest weary legs or raise your head and shoulders for welcome relief of head colds and other discomforts. Also ideal for convalescents.

All this with the flexibility of a famous Beautyrest mattress that buoyantly cradles you, asleep or awake. That's because Beautyrest is different. Ordinary mattresses have joined-together springs that sag together. Only Beautyrest has separate, independent springs that push up in the small of your back. The world's most comfortable rest.

See the new Beautyrest Adjust-A-Bed today. Manually operated model only \$189.50. Automatic motorized model only \$299.50.



Twin bed with a big difference. Fits any standard bedstead or adjustable frame.

See the revolutionary Beautyrest Adjust-A-Bed at these selected dealers:

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 Controllo... Union House Furniture Co.
 Charleston... Wimer Furniture Company
 Chicago... Ammer Furniture and Radio
 Carson Plaza Scott & Co.
 General Outfitting Co.
 (all three stores)
 John M. Smyth Co.
 Steven's Brand Home Bedding, Inc.
 (all four stores)
 The Fair Store
 The Lucas Co.
 Chicago Heights... Pressende's Furniture
 Danville... Perry Furniture Company
 Elgin... Ackmann's
 Evanston... Lord's Department Store
 Joliet... Fitzgerald Furniture Co.
 Kewanee... Good's Furniture House
 Macomb... Hagaman Furniture Co.
 Park Ridge... The Furniture Shop
 Peoria... Adams Fashion Furniture
 Rockford... Henry Lindberg
 Stoughton... J. W. Huntman

INDIANA

Anderson... McDonald Furniture Showrooms Inc.
 Auburn... Berg Furniture Co.
 Bloomington... Wylie's Furniture, Inc.
 Connersville... Guttman's
 Crawfordsville... Schlot's Furniture Co. Inc.
 Crown Point... Gosan Furniture Inc.
 Elkhart... The Curtis Furniture Co.
 Evansville... R & G Furniture Co.
 Fort Wayne... Wolf and Ossauer Company
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 Colonial Furniture Company
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 Lugansport... Bennett Furniture Co.

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 Marion... Rolars Furniture Co.
 Michigan City... Michigan City Furniture Co.
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 Bliss Furniture Co.
 Terre Haute... The Fair Furniture Store
 (Fair Meadows Shop)
 Valparaiso... Valparaiso Furniture Co.
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 Wakarusa... Edw. Lienhart & Sons
 Winamac... Seidel & Blastic Furniture

IOWA

Burlington... Bennett's Home Center
 Cedar Rapids... Smulchhoff's
 Des Moines... Anderson Furniture Co.
 Younker Bros., Inc.
 (Store for Names)
 Forber & Otteman
 Shenandoah... Redfield-Sullivan Furniture Store
 Sioux City... Younker-Davidson
 (Younker-Martin)
 Waterloo... Hurwich Furniture Co.

KANSAS

Augusta... O'Brien Furniture
 Coffeyville... Brown Furniture Co.
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 Ann Arbor... Handicraft Furniture Co.
 Battle Creek... Woods Furniture Co.
 Bay City... C. E. Rosenbury & Sons
 Tawna House Furniture Co.

Benton Harbor... Treast Bros.
 Calumet... Gately's
 Detroit... Bedrooms Inc.
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 The Pleasure and Leisure Shop Inc.
 (both stores)
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 Orchard & Wilhelm
 Union Outfitting Co.
 Wahoo... Erickson Furniture Company

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 Bowman... Stuber's Farm & Ranch
 Fargo... Herbst Luger Store for the Home
 Wahpeton... Vertin Furniture Co.

OHIO

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 Ashland... The Penny Furniture Co.
 Bellefontaine... Armstrong & Allen Furniture Co.
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 Bucyrus... Wm. Wise & Sons
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 Rollman & Son
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 Cleveland... Economy Furniture Co.
 Shaker Furniture Co.
 Sterling-Lindner
 The Hallie Bros. Co.
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 (May's on the Heights)
 Columbus... Echenrode Furniture Co.
 Slick's (all four stores)
 Lorain
 Cortland... Higgins Furniture Co.
 Dayton... Lynn Furniture Co.
 (both stores)
 May & Company
 Ray's Furniture & Appliances
 Rike Hamler Co.
 The Dayton Town
 & Country Furniture Shop

West Side Furniture Company
 Findlay... Jackson's Furniture Store
 Fremont... Ochs Bros. Furniture Store
 Girard... Waggon Furniture Co.
 Hamilton... Home Furniture Co.
 Kreh's Furniture & Carpets
 Lima... Bindel's Furniture & Appliances
 Gregg's Inc.
 Lorain... The Reidy Scanlon Co.
 Mansfield... W. L. Jones Plans & Furniture House
 C. D. Finstock & Co.
 Middletown... F. Cappel Furniture Co.
 New Philadelphia... The Edwin Mauer Co.
 Springfield... Hadley Furniture Co.
 Peapack's
 (both stores)
 Wren's
 Toledo... Johnson Bros. Furniture Co.
 Lasa In's
 Troy... The Troy Rowlands Furniture Co.
 Xenia... A. D. Adair Furniture Co.
 Youngstown... The G. M. McKelvey Co.
 Strauss Hershberg

SOUTH DAKOTA

Rapid City... Sewel and Tabin Co.
WISCONSIN
 Ashippun... Pagenkopf Furniture
 De Pere... The Schumacher Co.
 Kenosha... Barr Furniture Mart
 Babusch Furniture Co.
 Bode Bros. Furniture Co.
 Maple-Cherry Furniture
 Keweenaw... M. Her's
 La Crosse... Ross of La Crosse
 Madison... Frantschi's Inc.
 Mequon... Home Furniture
 Milwaukee... Gimbel's
 (Downtown, Southgate, Mayfair)
 Kilde Furniture Co.
 Kunzelmann Exer
 Steinhorst Furniture Company
 New Glarus... Disch Furniture
 New London... Cline & Hanson
 Oshkosh... Kammerow's Fine Furniture
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it's here... the hair spray created for **softer styling...**

NEW *Revlon*

SATIN SET

*Spray in curls
that stay
twice as long*



LETTERS TO THE EDITORS

VAN DORENS AND TV

Sirs,

The big-money TV shows gained immediate attention from the public because their audience consisted of the most avaricious human beings that have ever walked the earth ("The Van Dorens and TV," *LIFE*, Oct. 26). Viewers gasped, not at the knowledge displayed by contestants, but at the money this knowledge won. These shows contributed to the desire for lots of money—not lots of knowledge.

The finger of blame should have been pointed from the very beginning not at the producers, not at the networks, not at the misguided contestants—but at the public, who eagerly swallowed whole the axiom: Knowledge is not worth a damn unless you get paid for it.

JANE RUSCIO

Los Angeles, Calif.

Sirs,

Quiz shows created an interest in and a respect for learning and education. They turned the spotlight on those who place brains above brawn.

Now these respected individuals have become notorious and all that was accomplished by the quiz show has been destroyed.

JOHN H. WHITE

Annapolis, Md.

Sirs,

Had I been coached for 10 years I wouldn't have remembered the answers long enough to get through one evening's performance.

HELEN SCHOFIELD

Los Angeles, Calif.

Sirs,

Bergen Evans' article leaves one with the distinct feeling that he believes quiz show contestants in general to be a peculiar and unsavory brand of human beings. There are, I am sure, a multitude of honest individuals who with good sportsmanship and high integrity took part in the quiz shows.

DOLores BROWN

Washington, D.C.

Sirs,

LIFE's self-righteous sermonizing on ethics and honor would be somewhat comic if it were not so down right tragic. For your editors sanctimoniously singled out a great family for imputed shame.

S. S. FIELD

New York, N.Y.

● Charles Van Doren was the most interesting of the quiz contestants precisely because of his background and talent. To show this background was *LIFE*'s purpose in publishing the Van Doren story. —ED

Sir,

As one who has often found fault with *LIFE*, I am happy to send you this note of appreciation for your coverage of the Van Doren story. In our country we have been hampered with a conservative taste for not at all honest and fair with the facts. I believe in facts, honesty, and respect for learning and education. I hope that the subject seems to you as it does to me.

My respect is gratified only on a happy and beautiful day.

CORINNA MARSH

New York, N.Y.

Sir,

The prestige of the Van Doren family does not depend on the glory of a quiz show, but on the glory of a family that has demonstrated exceptional intelligence and intellectual qualities as valuable as any American could have.

MARY M. MORSE

Temple, Texas

EDITORIAL: TV FIXES

Sir,

Thanks for the editorial on problems of TV. The *Black* TV Fixer (June 16, 20). Frankly, I didn't think you had it in you.

HERBERT D. AUSTIN

Swatara, Pa.

Sir,

What does pay justice mean to you? It means a reward of television quiz shows with the *quiz* shows of the New York Times, which were on the spending spree? Is it necessary to make heroes out of them? I should like to think how many young people might take their cue from the *Mr. B* you give stories to.

ROBERT W. DICKSON

Dutchess, Mass.

● In reporting Mr. Evans' article *LIFE* did not imply approval. The story was an interesting and revealing footnote on a national ethical phenomenon. As the article said, the perpetrator of the hoax is being brought to justice. —ED

YOU AND YOUR DOCTOR: PART III

Sir,

You reported American medicine just as it appears, and a promising student of A. Surgeon and His Doctors (July 1969) You have put upon one of the biggest crowds that I could find a personal and factual and interesting medical. As a physician, I feel that the more exposure by your work.

FRANK KIRSTEN

Iowa City, Iowa

EDITORIAL: FARMERS

Sir,

I have just finished reading your editorial on the "Natalia's Prize" (July 1969). It's like a long and the "Natalia's Secretary Bonus" and other "prizes" and "production" of the "Natalia's" a few large corporations such as now controlled.

CONTINUED

...sprays in curls that stay twice as long...

Now you can have *softer* curls... yet they stay *twice* as long! No longer do you have to choose between soft, pretty curls that just won't hold... or the stiff lacquered look that mats curls into place. Yes, that's all a thing of the past! Because now Satin Set's gentle, deep-setting formula *ends constant resetting!* Even respraying won't give your hair that gummy, sticky feeling. Try new Satin Set and see for yourself. It actually leaves your hair shampoo fresh!

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Your dentist will tell you a clean
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best prescription for your mouth . . .
see your dentist for professional care,
use LAVORIS every day.

LETTERS TO THE EDITORS

CONTINUED

production and farm labor comes un-
der the control of a man like Hoffa,
the consumer will find out just how
expensive food can be

JOHN F. LINDLEY
Lieut. Governor
Chamberlain, South Dakota

CALUMET FARM

Sirs,

The photographs by Eliot Elisofon
on Calumet Farm ("The First Lady of
Racing," LIFE, Oct. 26) were superb.

Incidentally, Calumet's top pros-
pects for the 1960 Kentucky Derby
include Winter Park and Pied d'Or
(below). You'll be hearing much about
these champions-to-be during the
Florida racing season.

DAVID ZUKOWSKI
Hamtramck, Mich.



WINTER PARK (LEFT) AND PIED D'OR

SOLDIER-STATESMAN

Sirs

I didn't at first remember the pho-
tograph of General Marshall in Korea
("L.S. Loves a Quiet and Noble Sol-
dier," LIFE, Oct. 26) until out of cu-
riosity as a former Army photographer
I checked your credit list and discov-
ered a personal byline mine. As all
military photographers know, this is
very rare; credit is usually given solely
to the Department of Defense or the
U. S. Army. Many thanks.

General Van Fleet's startled expres-
sion might have reflected my own. I
hadn't been told who was arriving at
the Seoul airport except that it was
someone "big" from the States. I had
a bet with Van Fleet's driver that it
would be Marilyn Monroe.

ROBERT BRIGHAM
Woods Hole, Mass.

CONTINUED

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HOMEMAKERS
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SSS-T!

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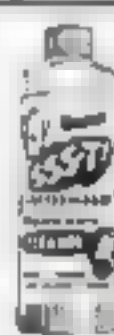


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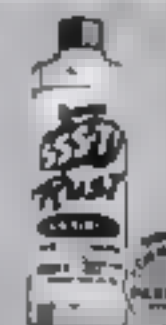
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and oils wash away quickly,
easily from coffeemakers and
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NEW TIRE POWER FOR THE **NEW** 1960 CHRYSLER **VALIANT**



TYREX INC., Empire State Bldg., New York 1, N.Y. *TYREX is a collective trademark of TYREX Inc. for viscose tire yarn and cord. TYREX viscose tire yarn and cord is also produced and available in Canada.



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PRICES PLUS FEEL TAX

LETTERS TO THE EDITORS

—CONTINUED—

MISCELLANY

Sirs:

Your picture of the four-armed bandsman ("Handy Man for the Band," *LIFE*, Oct. 26) reminded me of the multi-armed gods in the Hindu pantheon. In order to show the gods' supernatural powers, Hindu image-makers gave their gods extra pairs of arms and in the case of Brahma (below) more than one head.

RAYMOND M. REID JR.
New York, N.Y.



FOUR-ARMED HINDU GOD

BIRTH OF HAWAII

Sirs:

I want to congratulate James A. Michener for "The Birth of Hawaii" (*LIFE*, Oct. 26). It was the most fascinating scientific and literary masterpiece I have ever read.

HENRY KU
New York, N.Y.

RITA WITHOUT GLAMOR

Sirs:

In "Rita without Glamor" (*LIFE*, Oct. 26) an erroneous impression is given of the punitive expedition into Mexico under General Pershing. It was not just a four-regiment gallop.

The expedition was comprised of seven regiments of cavalry, four regiments of infantry, five batteries of artillery and other detachments and it was far from being a gallop. On those grueling night-and-day marches we traveled at a walk or trot. The troops were in Mexico nearly 11 weary months and had numerous clashes with Villa's bands.

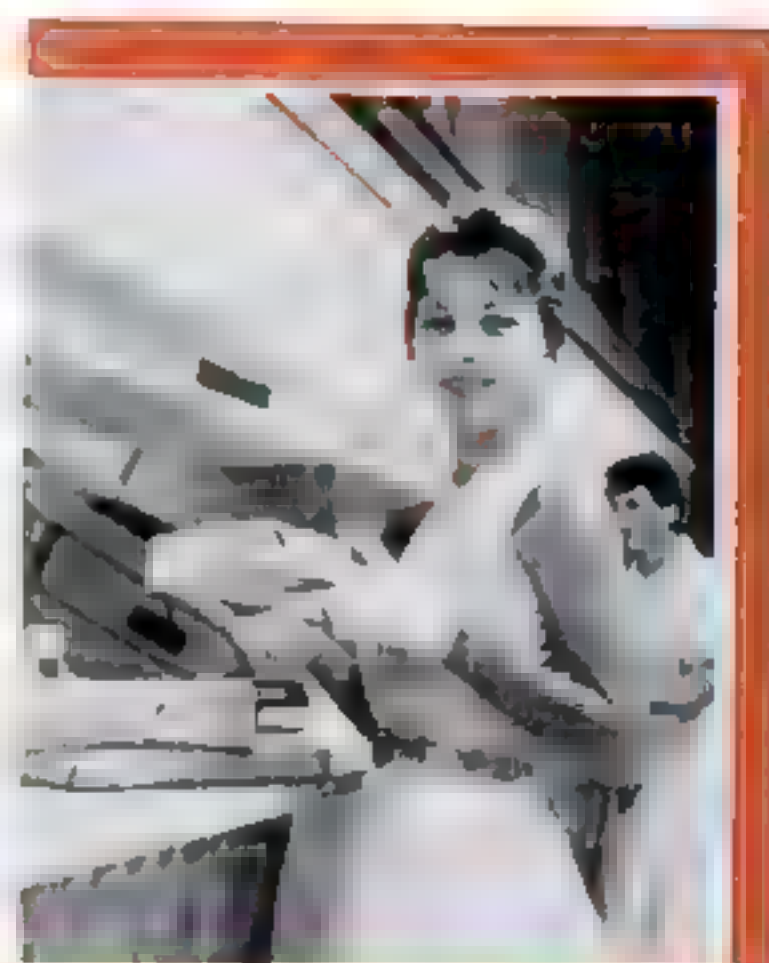
ROBERT K. VAN DEUSEN
Brevard, N.C.

ERROL FLYNN

Sirs:

Although I thank you for your lively coverage of legendary Errol Flynn ("Fins for the Fabulous Flynn," *LIFE*, Oct. 26), I differ with your word "outrageous" to describe him. I would say he was outstanding as a screen star who glorified and glamorized the banal movie capital. He had the humor, high spirit and basic honesty which goes into the making of a genuine hero, and although some types criticized him, we liked the cut of his jib and the fact that neither fame nor failure could becalm him. Not even death could quite take the wind out of Errol Flynn's sails.

C. MCGOWAN
Brooklyn, N.Y.



**CHEAPEST
FASTEST
WAY TO RUSH
E.L. PACKAGES
OVERSEAS!**

Air Parcel Post speeds your Christmas gifts to servicemen overseas in a matter of hours...at domestic rates! Packages are given careful handling and top priority all the way. Just mail from your nearby Post Office or have the Department store do it for you. May be sent Registered, Insured or Special Delivery.

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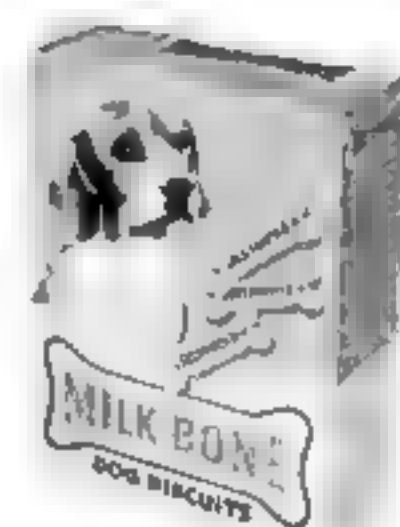
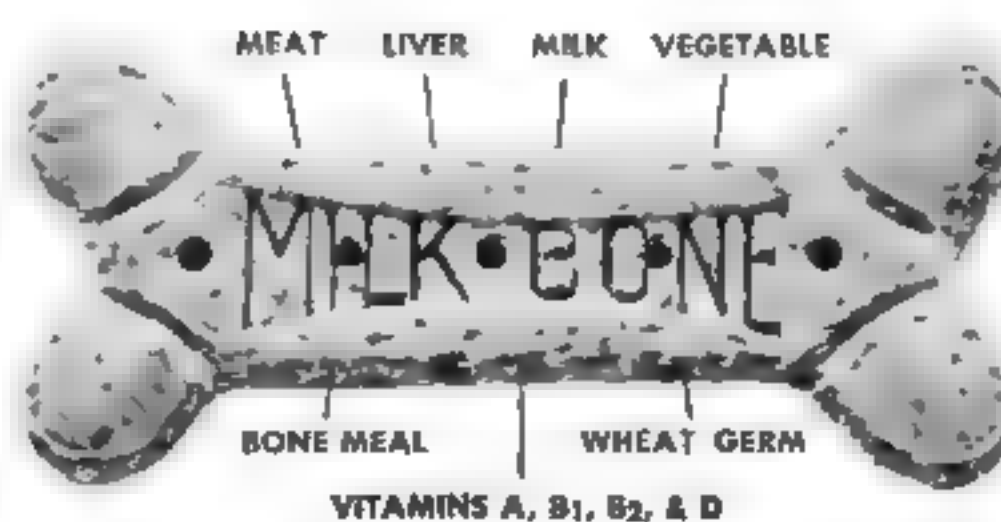
Milk-Bone satisfies the bone hunger of your dog

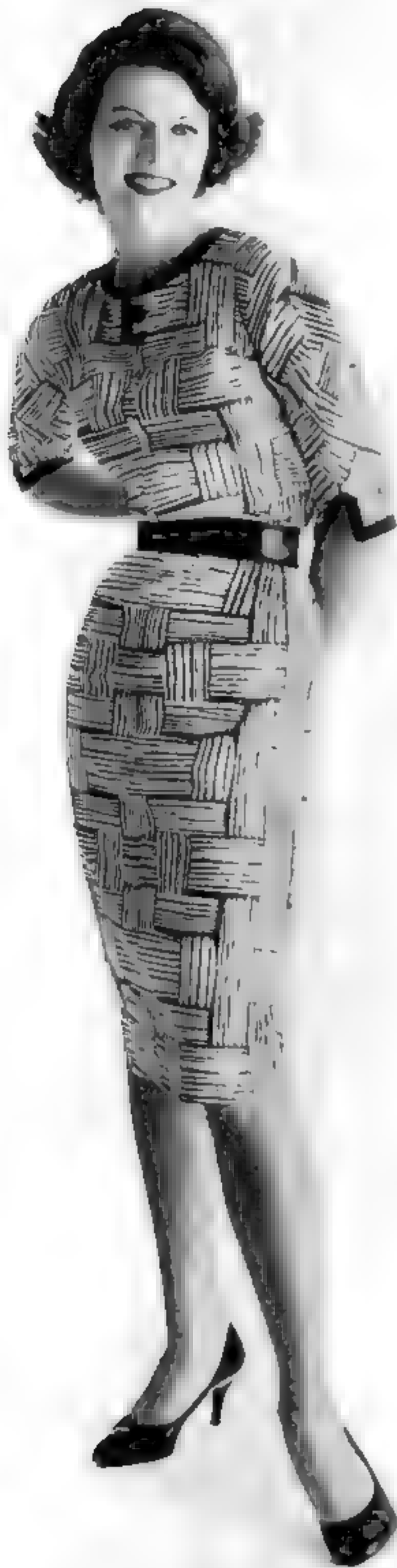
Milk-Bone Dog Biscuit looks like a bone, chews like a bone — provides chewing exercise plus vital nutrition.

Bones are few in today's kitchens, and most that are available can actually be harmful to your dog. Therefore, the modern dog is bone-hungry.

The answer is Milk-Bone, the biscuit that looks and chews like a bone—but provides far more nourishment, including milk, meat, bone meal and vegetables. Unlike other biscuits, Milk-Bone contains only the flavors and colors that nature put in the ingredients. Nothing artificial is added.

Satisfy the bone hunger of your dog. Get Milk-Bone in the size biscuit that suits him best—small, medium, or large.





Buy wash-and-wear!

When a wash-and-wear dress says "Sanforized" it will continue to fit just the way it did when you bought it. Just doesn't matter how much you wash it. This is always true when a garment carries the "Sanforized" label. You can safely spend your money on it.



Not wash-and-beware!

Too much wash-and-wear on the market shrinks—*right out of fit*. Unless you can let it out, the garment can be a total loss. You never lose clothes money from shrinkage if you remember to look for the "Sanforized" label on wash-and-wear . . . and all other cottons.

CLUETT, PEARSON & CO. INC. PERMITS USE OF ITS TRADEMARK "SANFORIZED" ADOPTED IN 1938 ONLY ON FABRICS WHICH MEET THIS COMPANY'S RIGID SHRINKAGE REQUIREMENTS. FABRICS BEARING THE TRADEMARK "SANFORIZED" WILL NOT SHRINK MORE THAN 1% BY THE GOVERNMENT'S STANDARD TEST.

•SANFORIZED•
TRADE MARK

The taste of luscious grapes comes through
(whichever way you drink it!)



Sip Manischewitz Grape Wines and you enjoy the true taste of luscious Concord grapes. For Manischewitz produces the most *natural* tasting wines in the world today! These are wines with such *deep* grape flavor, that they are not only delicious by themselves, but are perfect "on-the-rocks" and with soda or any mixer



in a cooling highball. And add a little vodka if you like! You'll love all three Manischewitz Grape Wines: Concord, the traditional, sweet grape wine; Medium Dry Concord, the slightly less sweet wine; and American Malaga, sweetest of the three. Look for these delicious wines today in the famous four-square bottle!

"everybody's wine . . . because it tastes so good"

MANISCHEWITZ GRAPE WINES

("MAN, OH MANI-SHEV-ITS") SPECIALLY SWEETENED CONCORD AND EXTRA HEAVY AMERICAN MALAGA • MEDIUM DRY CONCORD • MANISCHEWITZ WINE COMPANY, NEW YORK



The Ventura Sports Coupe For 1960

Three's a romance when one is a Pontiac

Sometime soon, see the special glow of a couple who share the enchantment of a Pontiac.

Watch them arrive some place, for example. They're proud, always, for the clean, sharp styling of Pontiac introduces them as people of taste. (And watch them steal a final glance at their car before they leave it. This is a common impulse of Pontiac owners who have a real affection for genuine beauty.)

Or notice the look of complete enjoyment on the faces of the next couple you see *riding* in a Pontiac. They're appreciating the driving thrill that never wears off—

Wide-Track Wheels, designed to give Pontiac perfect poise, precision maneuverability, reassuring control.

Quietness, too, is part of the speed cast over any couple cruising in a Pontiac. New, more calculated use of insulation soaks up every unpleasant sound that could mar a relaxing, rewarding ride.

Talk it over with the object of your affections this week. Then, just the two of you, visit your Pontiac dealer. A great matchmaker, he'll provide you with the Pontiac to make you a handsome threesome, a happier twosome.



Wider stance gives you swayless stability and comfort. You maneuver with skidless sureness, accurate control, the most rewarding driving you've ever felt!

PONTIAC MOTOR DIVISION • GENERAL MOTORS CORPORATION

PONTIAC THE ONLY CAR WITH WIDE-TRACK WHEELS

How to raise children, husbands and omelets!

A woman's life, it would seem, is fraught with the problems of raising children to maturity, husbands to affluence and omelets to perfection.

Farberware Stainless Steel Cookware, if she is fortunate to own it, is her most rewarding ally in all three efforts.

By enabling a woman to cook most nutritiously, Farberware helps in the children's vital growth. By helping her to cook the most complicated dishes with ease and success, Farberware creates the kind of food that belongs with better living. And when it comes to omelets, as well as everything else she cooks, Farberware has the unexcelled ability to provide even heat that eliminates burning, scorching, over-or-underdone dishes.

Farberware is made better to give you better results with children, husbands and omelets every time because of these important features:

- ★ **Bonded Aluminum Bottoms** — a thick layer of heat-spreading aluminum bonded permanently to the bottoms of Farberware Stainless Steel Cookware spreads heat evenly so that foods cook evenly.
- ★ **Easiest to Clean** — Farberware's stainless steel washes to polished brilliance and the aluminum bottom stays gleaming bright without the use of special cleansers.
- ★ **Heat-Resistant Handles** — stainless steel Farberware can be used in the oven.
- ★ **Interchangeable Covers** — all stainless steel — save space, and money!

STAINLESS STEEL

FARBERWARE®

America's most prized cookware



To every woman about to have a baby



The Birthright of Natural Skin Protection: why should it stop at birth?

When your baby is born, he'll be covered with a rich, natural protective "lotion"—(every baby's birthright).

Because babies are protected before birth, they are rarely born with a skin rash or skin infection.

So perfect is this natural protection, that many hospitals only remove the excess—or even let it wear off.

And now . . . when this natural "lotion" is gone . . . Mennen provides a new kind of natural protection to take its place.

It's **MENNEN BABY MAGIC** . . . the first man-made lotion to be inspired by nature's own protection.

Mennen Baby Magic contains agnosterols, sterols and lanolin also found in the natural wrapping. In addition, there is a medically-tested ingredient that destroys the bacteria that cause diaper rash.

Ask your doctor about Mennen Baby Magic now. Have it ready when your baby comes home.

Mennen Baby Magic When you're a mother, you'll use Mennen Baby Magic to *stop diaper rash*, diaper odor, chafing and chapping. In pink, yellow and blue squeeze bottles.

**NEW! GIANT \$1 SIZE NOW AVAILABLE
IN UNBREAKABLE SQUEEZE BOTTLE, TOO.**



60¢ and \$1.00

TAX FREE

A LAMENT FOR CHARLIE AND U.S. MORALS, TOO



PROBLEM IS BIGGER THAN TV

Choked up and faltering over his lines, TV's usually unruffled Dave Garroway spoke last week of the fall of his former NBC co-worker and temporary U.S. intellectual idol, Charles Van Doren. Garroway's loss of composure was general throughout the TV industry, shaken by a dark and spreading scandal. And it was symptomatic of TV's troubles that his sudden grief was not quite what it seemed to be. Both the grief and his voice-breaking comments on Van Doren had been taped the day before.

Van Doren's confession to a House subcommittee that he had lied about his part in quiz show rigging was only one in a succession of muddy revelations, which cast doubt not only on the morals of the TV industry but on those of Americans everywhere, including journalists. In New York, District Attorney Frank S. Hogan said that of the 150 persons, including Van Doren, who testified to a grand jury on TV quiz rigging, "maybe 50 told the truth." The rest had presumably committed perjury.

The skein of deceit and shoddy practices unfolded in Washington ran, with the end not in sight, throughout radio and TV (pp. 32-33). Fixers revealed the way they manipulated weak people (pp. 30-31). A store owner testified that he paid columnists and TV workers for plugs. A major sponsor was charged with having ordered the fixing of quizzes. Network heads admitted laxity (pp. 34-35) and recognized public concern over a deepening mess that had exposed a nation's sagging moral standards.

COMMITTEE INVESTIGATOR REVEALS HOW

As special consultant to the House Subcommittee on Legislative Oversight, Richard Goodwin conducted much of the preliminary investigation for the television quiz hearings. The views expressed in the following article are his own and do not necessarily reflect the opinions of the subcommittee or any of its members.

by RICHARD N. GOODWIN

WHEN we started our investigation four months ago, one of the first things I did was to study the minutes of the New York grand jury. Then we began interrogating contestants, producers, agencies, sponsors and network officials. One of our best sources of information proved to be Herbert Stempel, whose remarkable memory enabled him to recall nearly everything that had happened and every conversation he had had while he was on *Twenty-One*.

When he was defeated by Van Doren in a rigged show, Stempel embarked upon what he called a crusade for truth but which became a campaign to expose Van Doren and the entire fraudulent quiz show business. Stempel deeply resented the fact that Van Doren had defeated him and gone on to become a national hero, and he felt that the manner of his defeat was a deliberate insult to his intelligence: he was asked to miss questions to which he really knew the answers.

Stempel's feelings about *Twenty-One* itself went deeper than his admittedly strong feelings about Van Doren. While he was on the show, Stempel was called "the poor boy from Brooklyn" (he wasn't poor, and he was from Queens). In his humble role he had to address the master of ceremonies as "Mr. Barry" (other contestants called him "Jack"). Every week Stempel wore the same old suit and a shirt that was frayed around the collar. One night he decided to wear a good suit. After the show Producer Dan Enright said, "You're not doing your homework, Herb."

Stempel insists that after his defeat one of the show's producers said, "Now we have a clean-cut intellectual as champion instead of a freak with a sponge memory." To Stempel this was one more insult from the Barry-Enright organization.

When Van Doren finally appeared before the committee last week, Stempel flew down from New York to watch him testify. He sat in a section of the caucus room where he could see Van Doren's face. His long campaign had come to a dramatic end: phony quiz shows had been destroyed.

Twenty-One was certainly the most thoroughly rigged show. Before many performances Producer Albert Freedman rehearsed contestants with a stop watch in hand, ticking off five seconds between questions and answers.

In finding contestants who would be a party to a fix, Enright was helped by his knowledge that people will do many things for money and fame if they can justify what they are doing in their own minds. The producer assigned to a particular contestant told him that being rigged was part of show business. Often he would find a cause to which the contestant was attached and convince him that his participation would advance the cause. For example, Van Doren was told that he could do more on the show for education than he could do



SPECIAL INVESTIGATOR, Richard N. Goodwin studied quiz shows for congressional subcommittee.

in a lifetime of teaching. Once it was decided that a person was approachable, the rest was usually easy. We found no one who refused *Twenty-One's* money.

Enright looked for people from good backgrounds, people whose professions or jobs depended on the faith and trust of others. These people were least likely to tell. Another important principle of rigging was to have only one person deal with each contestant. This, the producers believed, reduced the chance of being exposed. They also thought this would protect them against perjury, for one man's word usually is not enough to convict another. They forgot that several contestants could tell on a single producer.

Once a contestant was involved in the rigging, it was hard for him to escape. One contestant explained that "it was like being in an



OUTRAGED CONTESTANT Herbert Stempel revealed fix after he was told to "lose" to Van Doren.

arena." He was surrounded by crowds and publicity, praise was heaped upon him. He just could not leave while the game was on.

There were only two ways a rigged contestant could upset the producer's carefully rehearsed program. He could refuse to follow instructions, or he could forget his lines. A major contestant told me that once he completely "clouded up" and had to have the master of ceremonies repeat the question a couple of times before he could remember the answer he had so carefully rehearsed.

Another contestant made a slip right on the air that almost exposed the entire fraud. Jack Barry asked him how many points he wanted to go for and he said, "I'll take the three-part question—I mean the 10-point question." Theoretically he had no way of knowing in advance how many parts the question had, but nobody among the millions of viewers ever called attention to the slip.

When District Attorney Frank Hogan announced his grand jury investigation, the Barry-Enright producers behaved fantastically. They held hurried conferences all over New York with nearly all the contestants they had fixed. Some were flown in from other parts of the country. All were assured that the producers would never talk and they themselves were implored to keep quiet. One such meeting occurred at Longchamps Restaurant at 59th and Madison, where Albert Freedman assured Van Doren that he had nothing to fear: not even torture could make Freedman reveal the truth. When he finally testified honestly, Freedman deeply regretted the part he played in exposing the contestants.

The producers thought they could fix everything, including a grand jury investigation and congressional hearing. They had lived so long in a world of make-believe that they thought everything was make-believe.

When a New York detective arrested Freedman for perjury, the other producers were shocked into awareness of the very real trouble they were in—and so they betrayed all the contestants whom they had seduced, pressured or cajoled into committing perjury. In the hope of avoiding going to jail, the producers went back to the grand jury and told the true story, but they did not tell the contestants. Only when our public hearings were announced did they finally notify the contestants—because they thought "it was only fair."

During the hearings there was much discussion of the difference between "rigging" and "controlling" quiz shows. Sometimes, as the producers of controlled shows pointed out, the difference was important. But control—when very specific—was very close to rigging. The \$64,000 *Question and Challenge* were mostly controlled, occasionally fixed, shows. The producer questioned the contestant, determined the extent of his knowledge of various subjects, and the favored contestant was given a question he could probably answer.

The "playback," as this process is termed, could be just as specific as the producer wanted it to be. Suppose a producer learned through talking with a contestant that he liked American history, especially the Revolutionary War. The producer would discuss the Revolution and discover that the contestant's chief interest was the battles and that he knew practically everything about the weapons used. He even

FIXERS SEDUCED INNOCENTS



COMMITTEE CHAIRMAN, Oren Harris (Dem., Ark.) began TV hearings after grand jury inquiry.

knew that the first shot at Concord must have been fired from a certain style of musket. The producer would then borrow the right kind of musket from a museum and fire it on the program. The contestant would be told that he had just listened to the shot heard around the world and, "For \$32,000, can you identify the weapon that fired that shot?" The contestant, to the astonishment of viewers all over the country, would come up with the right answer.

As the hearings showed, it is possible to use a more general method of control. You simply determine the contestant's specific areas of expertise within his chosen subject and ask questions in those areas. If you are careful and subtle enough, the contestant will not even be aware that you are controlling him. There are many carefully controlled contestants who can honestly swear that to their knowledge they

were not helped. And, of course, there were many contestants on all quiz shows who were not controlled or coached in any way.

One celebrity on *The \$64,000 Challenge* who needed direct help was Xavier Cugat. When Cugat was asked to appear before the district attorney, he called his press agent instead of his lawyer.

"Look, Cugie," the press agent said, "you go down there and tell the D.A. that you are Cugat and popular music has been your life. What would you need help for?"

The next day the press agent's telephone rang and a familiar Spanish voice said, "You son of a beetch."

"Why, Cugie. What's the matter?"

"I did what you told me. I went down to the district attorney's office, and I said, 'Look, I am Cugat. Popular music has been my life. What would I need help for?' The district attorney then asked me 10 questions, the same ones they asked me on the show. You know how many I got wrong? Ten!"

Of course Mr. Cugat, when he appeared before the grand jury and our committee, told the full and honest story.

The quiz shows were often referred to as "big money shows," but they were not. They were one of the cheapest forms of advertising available on television. The sponsor paid the producers less than \$30,000 a week for *The \$64,000 Question*. To put on a good dramatic show, with established stars, would have cost several times as much. Charles Van Doren, one of the greatest individual attractions in television, won \$129,000, but it took him 14 weeks to do it, and so the producers had the services of an outstanding performer for less than \$10,000 a week—a very good buy.

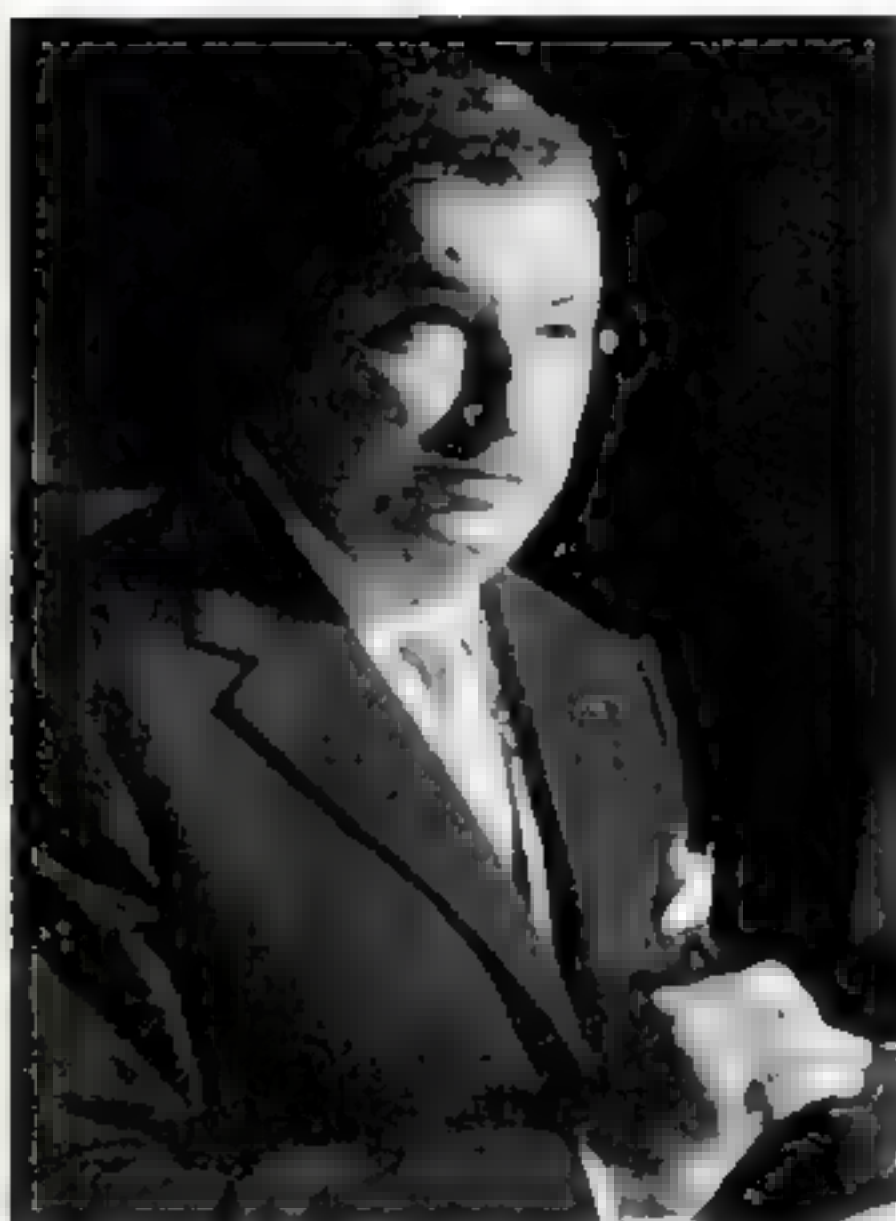
The quiz shows made millions for their sponsors and for the networks. The sums won by contestants—impressive to the viewing public—were insignificant indeed compared to these huge profits. A vice president of B.B.D. & O. told me that *The \$64,000 Question* was the best buy in the history of television. Revlon sales skyrocketed, and the sponsors of other big quiz shows fared as well. All these shows were worth millions of dollars. With no clear set of standards to guide them and with so much money at stake, those responsible for the shows were inevitably subject to intense pressures to attract huge audiences by almost any methods.

Our hearings have uncovered deception and much doubtful morality in the television industry. Certainly most men connected with television and advertising are responsible and honest. But there are many others who feel that the airwaves belong to them and that anything that can be done—this side of the law—to sell goods and make money should be done.

This attitude must be stamped out. The airwaves are public property granted by the people to private enterprise. The powerful medium of television comes into our homes and helps shape the values of our children, the desires of our people. With this great responsibility, television's morality must be beyond reproach. The committee hearings have shown that fixed quiz shows may be only one of several shoddy and immoral commercial practices. Chairman Harris has said that the committee's responsibility requires it to go on to explore the possibility of more deceit and fraud.



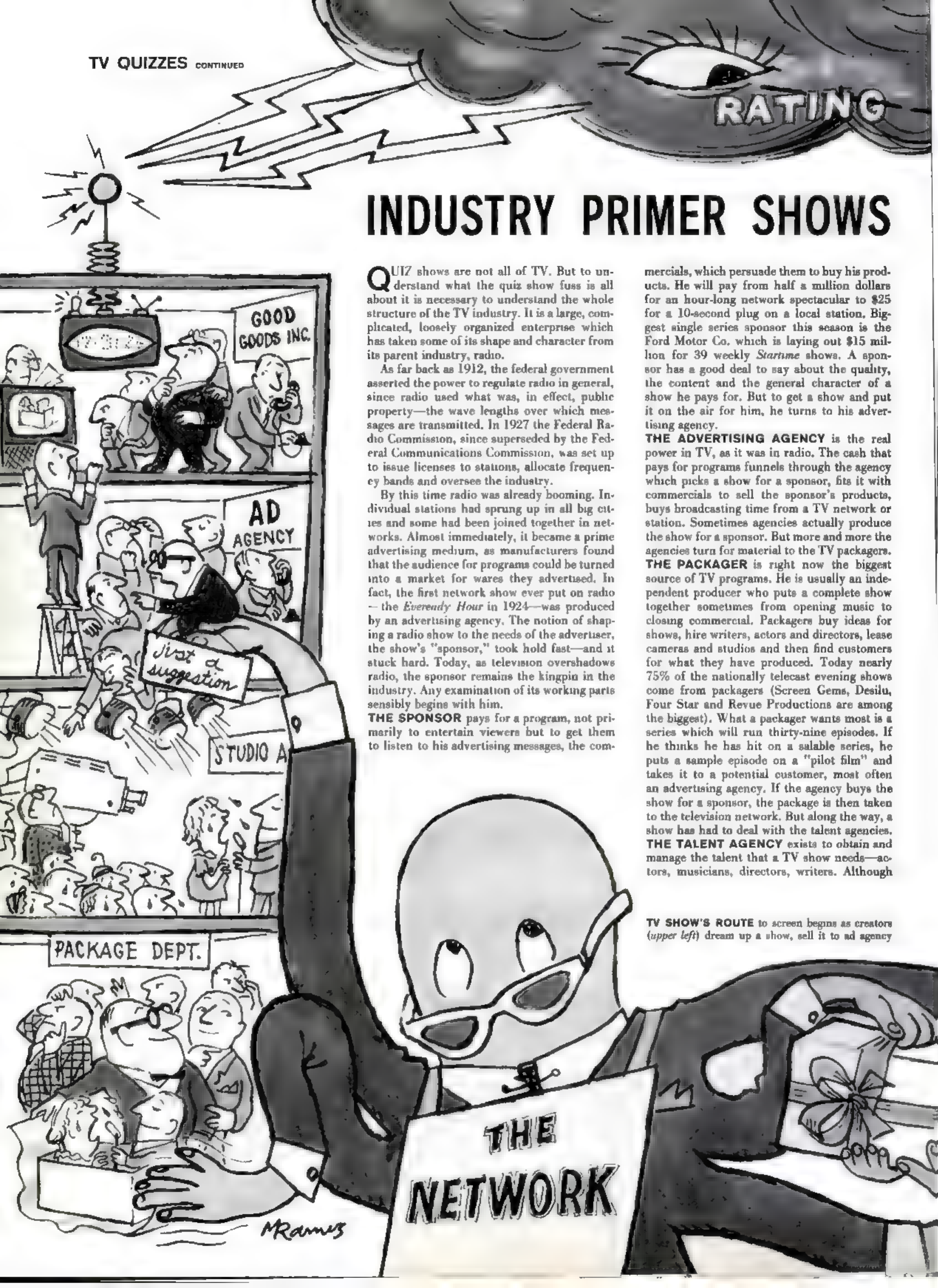
OWNERS AND PROPERTY: Jack Barry, Dan Enright (top), who began show, stand with Van Doren.



BANDLEADER Xavier Cugat said he won \$16,000 with answers given him on *The \$64,000 Challenge*.



ACCUSED SHOWMAN, Producer Albert Freedman, admitted he supplied answers to contestants.



INDUSTRY PRIMER SHOWS

QUIZ shows are not all of TV. But to understand what the quiz show fuss is all about it is necessary to understand the whole structure of the TV industry. It is a large, complicated, loosely organized enterprise which has taken some of its shape and character from its parent industry, radio.

As far back as 1912, the federal government asserted the power to regulate radio in general, since radio used what was, in effect, public property—the wave lengths over which messages are transmitted. In 1927 the Federal Radio Commission, since superseded by the Federal Communications Commission, was set up to issue licenses to stations, allocate frequency bands and oversee the industry.

By this time radio was already booming. Individual stations had sprung up in all big cities and some had been joined together in networks. Almost immediately, it became a prime advertising medium, as manufacturers found that the audience for programs could be turned into a market for wares they advertised. In fact, the first network show ever put on radio—the *Everedy Hour* in 1924—was produced by an advertising agency. The notion of shaping a radio show to the needs of the advertiser, the show's "sponsor," took hold fast—and it stuck hard. Today, as television overshadows radio, the sponsor remains the kingpin in the industry. Any examination of its working parts sensibly begins with him.

THE SPONSOR pays for a program, not primarily to entertain viewers but to get them to listen to his advertising messages, the com-

mercials, which persuade them to buy his products. He will pay from half a million dollars for an hour-long network spectacular to \$25 for a 10-second plug on a local station. Biggest single series sponsor this season is the Ford Motor Co. which is laying out \$15 million for 39 weekly *Startime* shows. A sponsor has a good deal to say about the quality, the content and the general character of a show he pays for. But to get a show and put it on the air for him, he turns to his advertising agency.

THE ADVERTISING AGENCY is the real power in TV, as it was in radio. The cash that pays for programs funnels through the agency which picks a show for a sponsor, fits it with commercials to sell the sponsor's products, buys broadcasting time from a TV network or station. Sometimes agencies actually produce the show for a sponsor. But more and more the agencies turn for material to the TV packagers. **THE PACKAGER** is right now the biggest source of TV programs. He is usually an independent producer who puts a complete show together sometimes from opening music to closing commercial. Packagers buy ideas for shows, hire writers, actors and directors, lease cameras and studios and then find customers for what they have produced. Today nearly 75% of the nationally telecast evening shows come from packagers (Screen Gems, Desilu, Four Star and Revue Productions are among the biggest). What a packager wants most is a series which will run thirty-nine episodes. If he thinks he has hit on a salable series, he puts a sample episode on a "pilot film" and takes it to a potential customer, most often an advertising agency. If the agency buys the show for a sponsor, the package is then taken to the television network. But along the way, a show has had to deal with the talent agencies. **THE TALENT AGENCY** exists to obtain and manage the talent that a TV show needs—actors, musicians, directors, writers. Although

TV SHOW'S ROUTE to screen begins as creators (upper left) dream up a show, sell it to ad agency

THE
NETWORK

M. Rames



WHY IT'S HARD TO SET RESPONSIBILITY

it functions theoretically as an employment agency—finding people for jobs and jobs for people—it exercises enormous influence on programs through the way it picks and chooses jobs for its clients. If a packager wants a big star for a show, the talent agency may make him change the script to suit the star. If the agency has a star between jobs, it may build a show around him and, in so doing, become a package producer. In any case, once a show is ready, it is taken to the network.

THE NETWORKS seem to dominate the industry much more than they actually do. For the most part they are large middlemen, taking shows from sponsors and transmitting them over cable lines to local stations, which pass them on to the viewers. The president of the National Broadcasting Company describes his network as "nothing but programs and telephone wires." Networks are, in fact, barely that. The wires are leased from A.T. & T. and there are relatively few programs produced in the best evening time by the networks. NBC produces only five shows and one nightly news summary. The Columbia Broadcasting System produces a full 30% of its shows. The American Broadcasting Company produces none at all.

For the use of their wires and facilities in distributing these packages around the country, networks charge advertisers about \$100,000 an hour for prime evening time, half that for the same services at noon. Of the three big networks the National Broadcasting Company has 210 stations, the Columbia Broadcasting System, 245 stations, and the American Broadcasting Company, 94 affiliates. There are also several smaller regional networks. But the network does not own all the stations it supplies (by law, no one company may own or control more than five stations). It exists as a network through agreements with local stations.

THE LOCAL STATION is the one that the viewer sees. There are 564 of them now operating in the country, from the big city giants

which can reach 17,000,000 viewers to small-town outfits which measure audiences in the tens of thousands. Almost all stations are affiliated with networks. Some take everything a network puts out. Others originate a sizable portion of their shows or simply use old movies and old filmed TV shows, called reruns, that have been around for a long time and can be bought cheap. Some stations even take shows from more than one network. When a station takes a network show, it is paid by the network according to the size of the audience it reaches.

The local station is the only part of the sprawling television industry that the federal government has any direct control over. It does this through the Federal Communications Commission, or FCC.

THE FCC, a body of seven men appointed by the president, has the job of allocating the channels to individual television stations and then seeing to it that the channels are at all times properly used. In granting a license to a station, the FCC requires that the station act in "the public interest, convenience and necessity." Since it first started giving out licenses back in 1934, the FCC has never revoked a license because a station failed to fulfill these requirements.

The FCC has had nothing at all to do with the content of television programs. What really influences the industry is the TV viewers and their views—real or suspected. The industry tries to give the viewers what they want. And it tries to find out what they want through the rating systems.

THE RATINGS are meant to establish how many people actually see TV shows. There are three big rating services and they use different ways to poll viewers. Trendex bases its results (published a day later) on 1,000 telephone calls made at random to possible TV viewers in 25 cities. Nielsen attaches meters to 1,200 TV sets and these keep a record (available in

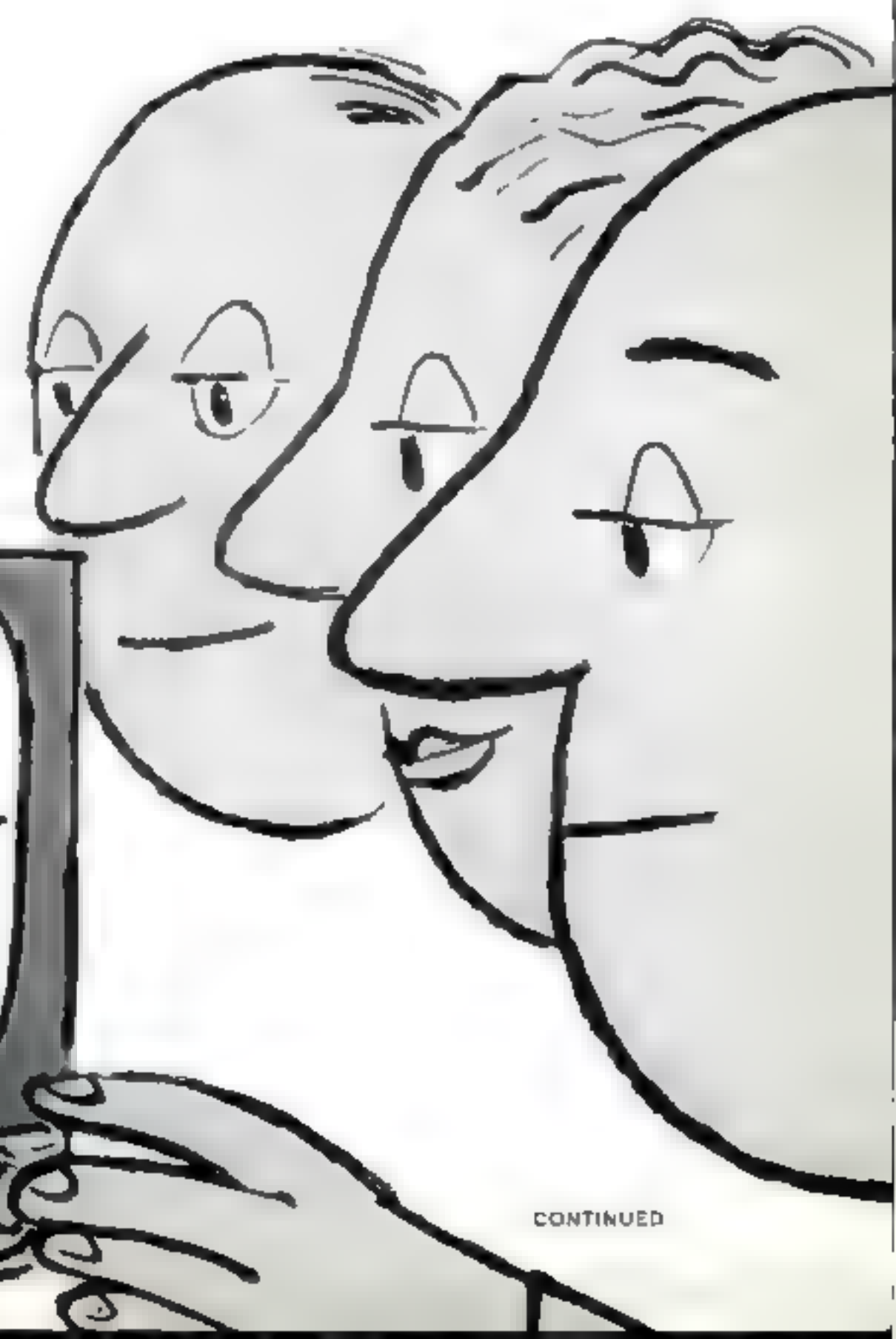
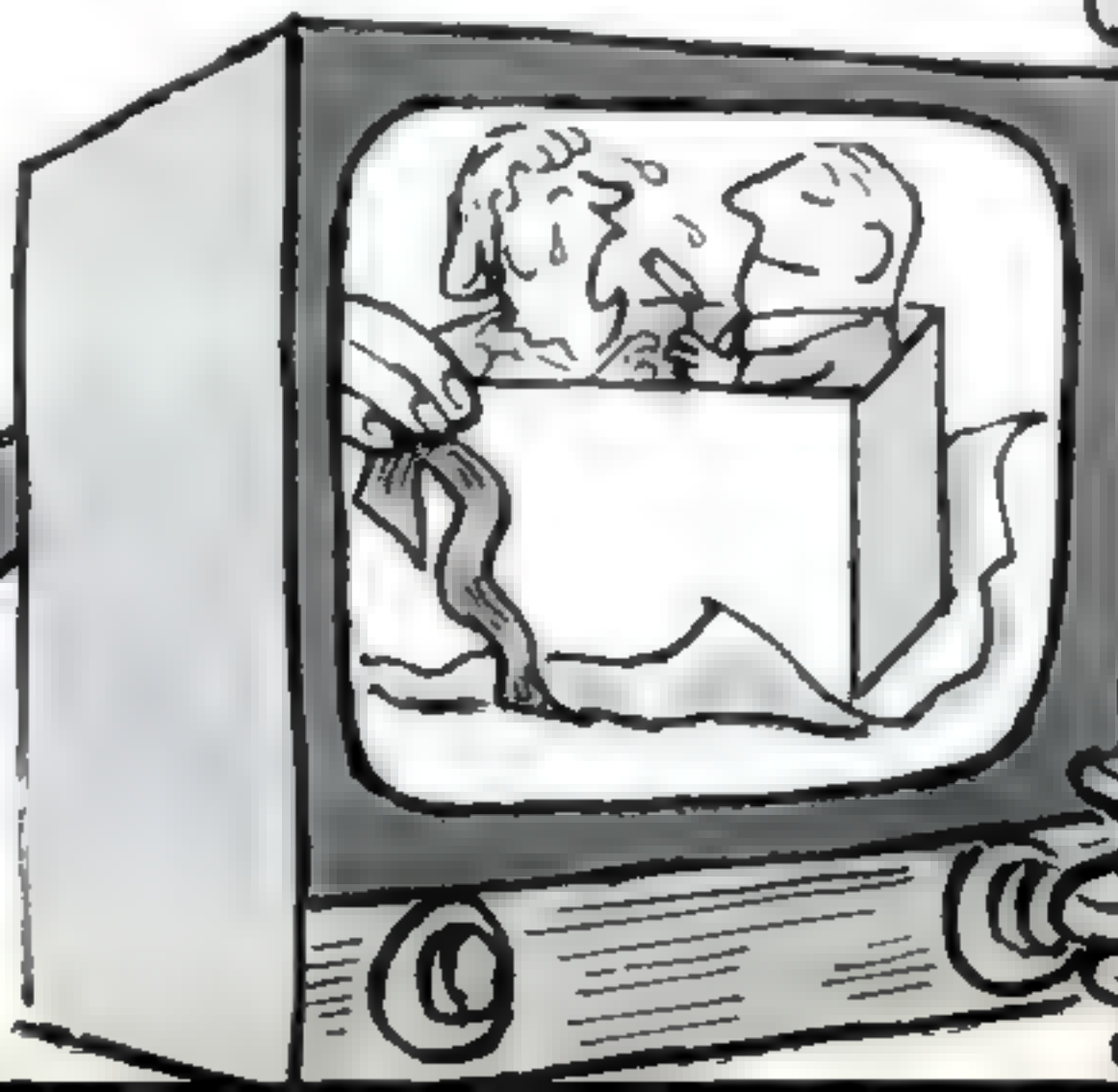
two weeks) of how much and when the sets are used. Arbitron, using another set attachment, keeps a continuous electronic check on the set and beams its findings to a computer. The rating systems disagree in their findings—often drastically—and their accuracy has been widely and hotly disputed. Nevertheless the whole television industry, from local station through to the sponsor, always feels the rater's eye upon it.

Nothing in the industry, naturally, is quite so simple as this explanation of it. Local stations generally have to take what networks will send them, but through their power of choosing programs, however limited, they can somewhat influence their network diet. The networks can exercise control over shows by the way they allocate the prime program time

the evening hours when most viewers are at their sets. A packager always has half a dozen outsiders butting in—ad agencies, talent agencies, sponsors and networks. But if a packager has a top-rated show, such as *Twenty-One* was, he can sometimes show his muscle by pointing to the ratings—and people pretty much leave him alone. In all this, the FCC, the guardian of the public interest, is somewhere out in right field. It gives the go sign to the industry by allocating channels, but it rarely says stop to anything the industry does. All in all, it is hard to establish responsibility for what appears on television.

which gets sponsor. Packaged show network accepts with one hand is passed on with other to the local

station. Its viewers' reactions are tapped by rating services (at top) which feed back figures to sponsors.



CONTINUED



QUIZ SPONSOR. Revson's Charles Revson denied buying *\$64,000 Question*, said "It was the producer."

SPOTLIGHT PLAYS OVER NETWORKS, SPONSORS, PRESS

The ragged black fixers and fixees passing before the House subcommittee quickly stretched into a big patch. Network officials fell into step to acknowledge their own responsibility. Next, show sponsors leapt into view. Then came Frank Stanton, learning to bought commercial plugs in another medium, the press, where there had been gloating over TV's troubles.

Presidents Stanton of CBS and Kintner of NBC (right) disclaimed any knowledge of the fix, but they admitted that the networks should be morally responsible for their material. Hoping to stay off government controls, Kintner announced he had hired investigators to keep NBC clean. Stanton reiterated that CBS had given up big money quiz shows.

Speaking up as a sponsor, Charles Revson, president of Revlon which profitably backed both *The \$64,000 Question* and *The \$64,000 Challenge*, said Revlon made some suggestions but had never imagined that the producers would tamper with the honesty of the shows.

Then an Allentown, Pa. store owner, Max Hess (far right) introduced a new species of fixed contestant. Hess said he had paid \$10,000 to plant one of his employees on a quiz show as a "plug" for the Hess department store. Then Hess moved on to other media. He said he was accustomed to buying newspaper plugs for the store from columnists.

Every one of them claimed that any mention of the Hess store in their columns was completely unconnected with any payments.



NBC PRESIDENT ROBERT KINTNER (LEFT) TOLD THE SUBCOMMITTEE THAT HE HAD NO HINT OF 'FIX' ON

PRESIDENT OF CBS FRANK STANTON (RIGHT) TOLD THE SUBCOMMITTEE THAT "THE QUIZ SHOW SCANDAL





THE QUIZ SHOW "TWENTY-ONE" UNTIL 1958, LONG AFTER THE SHOW BEGAN

HAS LED US TO RE-EXAMINE THE WHOLE AREA OF OUR RESPONSIBILITY"



HESS AND COLUMNISTS



JACK O'BRIAN, New York TV columnist denied taking on "plugs" with Hess, said he first mentioned him as pay-off to quiz show employers



STANTON DELAPLANE, California columnist once had item on Hess. He denied \$5,000 expenses he got to trip to Pennsylvania was pay-off



GIFT-GIVING MAX HESS, shown with department store Santa Claus in A-lentown, claims columnist traded plugs for the store's return for home-games



HAL BOYLE, Associated Press feature man, said he got \$1,000 for an appearance in A-lentown but wrote up Hess as "feature news interest"



BOB CONSIDINE, a Hearst writer, said he too made routine personal appearance at Hess store—or \$5,000. "I had nothing to do with plugs"



GRAND JURY HERO, Foreman Louis Hacker argued to get report released after judge had sealed it.



ASSISTANT DISTRICT ATTORNEY Joseph Stone, who conducted inquiry, checks perjured testimony.



SIGN OF TIMES is displayed by ex-contestant Samuel Perla, a law student in Buffalo who won

\$16,000 on *The \$64,000 Challenge*. He invited people to question him on his topic, ancient history.

PUBLIC REACTS WITH ANGER AND PITY

The subcommittee hearings, which publicized secret testimony given to the New York grand jury, set off a chain reaction among former quiz contestants, both the fixed and the unfixed. District Attorney Hogan prepared for a parade of witnesses who, like Van Doren, would change their testimony to avoid perjury indictments. Other contestants hurried to clear their names. Teddy Nadler, who won \$264,000 on two quiz shows, invited the House subcommittee to test his knowledge so that he could prove he won honestly. Richard Clark, a

winner on *Tic Tac Dough*, sued NBC for \$540,000 to establish his honesty and a woman \$100 consolation-prize winner on *Twenty-One* sued NBC for \$1.2 million for fraud and defamation.

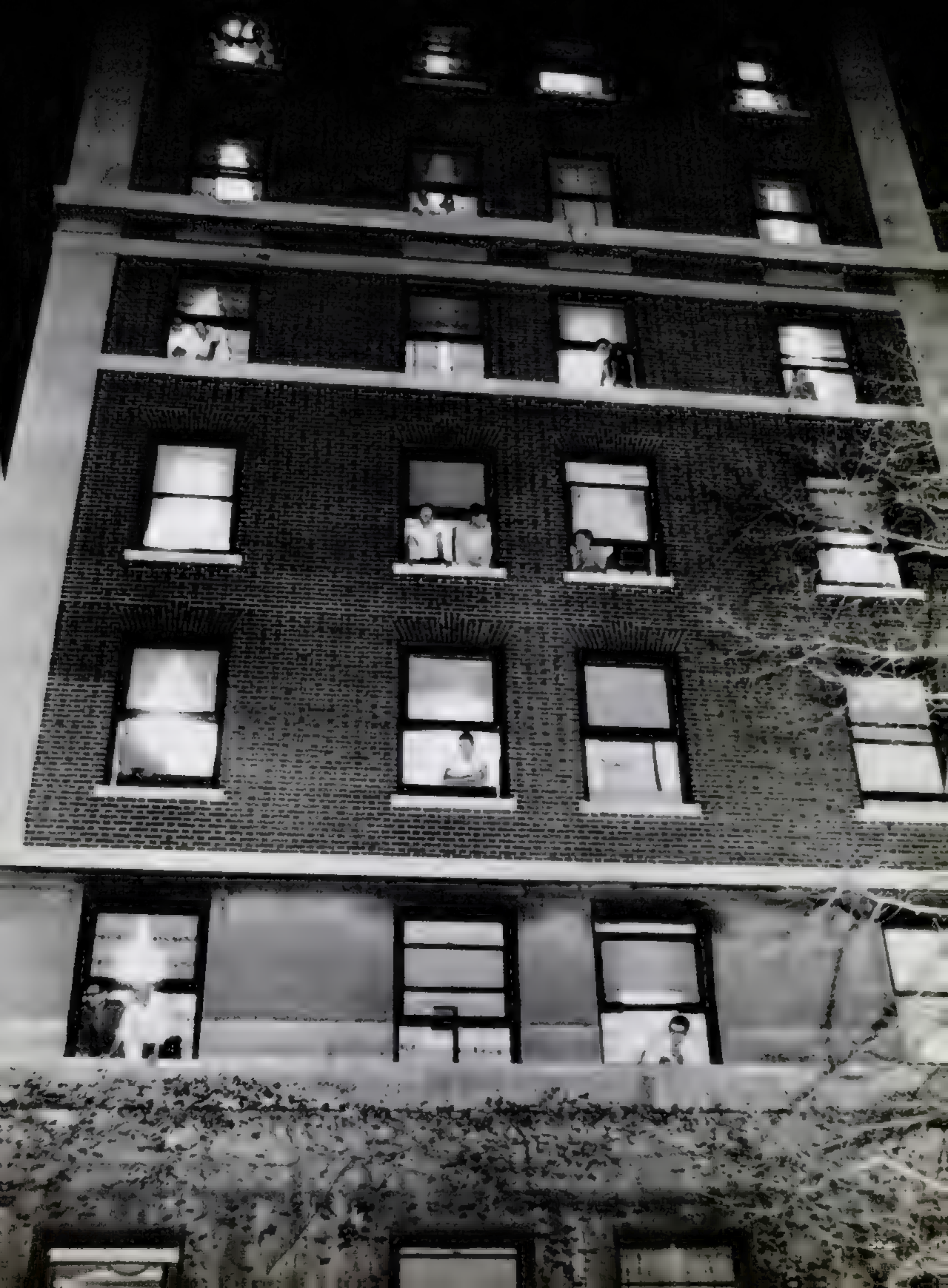
The public reaction to all this was a mixture of bewilderment and anger. Some wanted to forgive the sins of Van Doren and others who took part in the sham. Most did not.

And they were all anticipating more tales of illicit plugs and pay-offs when the subcommittee reconvenes on Dec. 9 to investigate charges of widespread bribery among the disc jockeys.



VAN DOREN SUPPORTER at rally, George Nikolaieff urges Columbia to reinstate the professor.

RALLY HECKLERS lean from dorm. One shouted, "Charlie's going to give answers in comparative lit!" →





SPREADING OUT OVER 60 YARDS OF THE FOOTBALL STADIUM AT ANN ARBOR, 165 BANDSMEN FROM MICHIGAN UNIVERSITY SPELL OUT THE THEME OF THE DAY

IT SPELLS THE BIG CAMPUS WEEKEND



FATHER ('38) AND SON ('62), Leonard and Larry Osterink, share a borrowed coonskin coat during

Michigan State homecoming game against Indiana. Leonard came down to game from East Grand Rapids.

Undergrad, old grad join in sentimental spectacle

In Michigan a marching band spelled it out across a football field. An alumnus traveled to California all the way from Italy for it. In Colorado a couple of enterprising students set off a dynamite blast to celebrate it. In Louisiana it rained through most of it, melting the decorations and making a mire of the field, but nobody seemed to care. For wherever it was and whatever the weather, it was homecoming weekend—the biggest, most exciting, most sentimental weekend of the fall for college undergrads and old grads.

At tiny tank-town colleges and at big state universities, the students worked long and hard to make their homecoming a success. With inexhaustible energy they decorated their dormitories and fraternity houses, built elaborate floats, chose queens, put on skits, rallied and paraded and performed, cheered themselves hoarse during the big game and still had plenty left to party all night afterward with their favorite dates.

But, as always, homecoming really belonged to the alumni, designed to bring them back to their alma maters and to renew their loyalties. For the old grads, there suddenly again were all the sights and sounds of college life so fondly remembered. There were falling leaves and familiar faces, pretty girls and pennants, loud festive parties lasting late into the night. And, of course, the football game with the blur of a player streaking down the sidelines, the clink of a flask being opened, the exhilarating clap of thunder from the crowd after a touchdown. Finally, after the little cold smack of the time-keeper's pistol, there were the solemn strains of the old school song to remind them wherever they might go, whatever they might do, they would ne'er forget their golden campus days.



AT UNIVERSITY OF IOWA in Iowa City, Highland fling, danced by a kilted lass on top of a drum, was part of the half time spectacle for homecoming game

against Michigan State. Here, supported by other members of the Highlander, Iowa junior Nancy Henderson rehearses her pig on practice field near the stadium.

CONTINUED





AT OCCIDENTAL COLLEGE in Los Angeles, old grad James Larson enjoys homecoming with his

wife. Posing behind tiger cutouts at a pre-game carnival, the Larsons have their picture taken for 35¢



AT COLORADO SCHOOL OF MINES in Golden, a student on a float mimics a miner swinging it up

after doing away with a bear—the mascot of Colorado State, opponent in the homecoming-day game



AT UNIVERSITY OF FLORIDA in Gainesville, homecoming sweetheart Karen Alfonso and her court—Ann Ferraro (*left*) and Nancy Wakefield (*right*)—stride

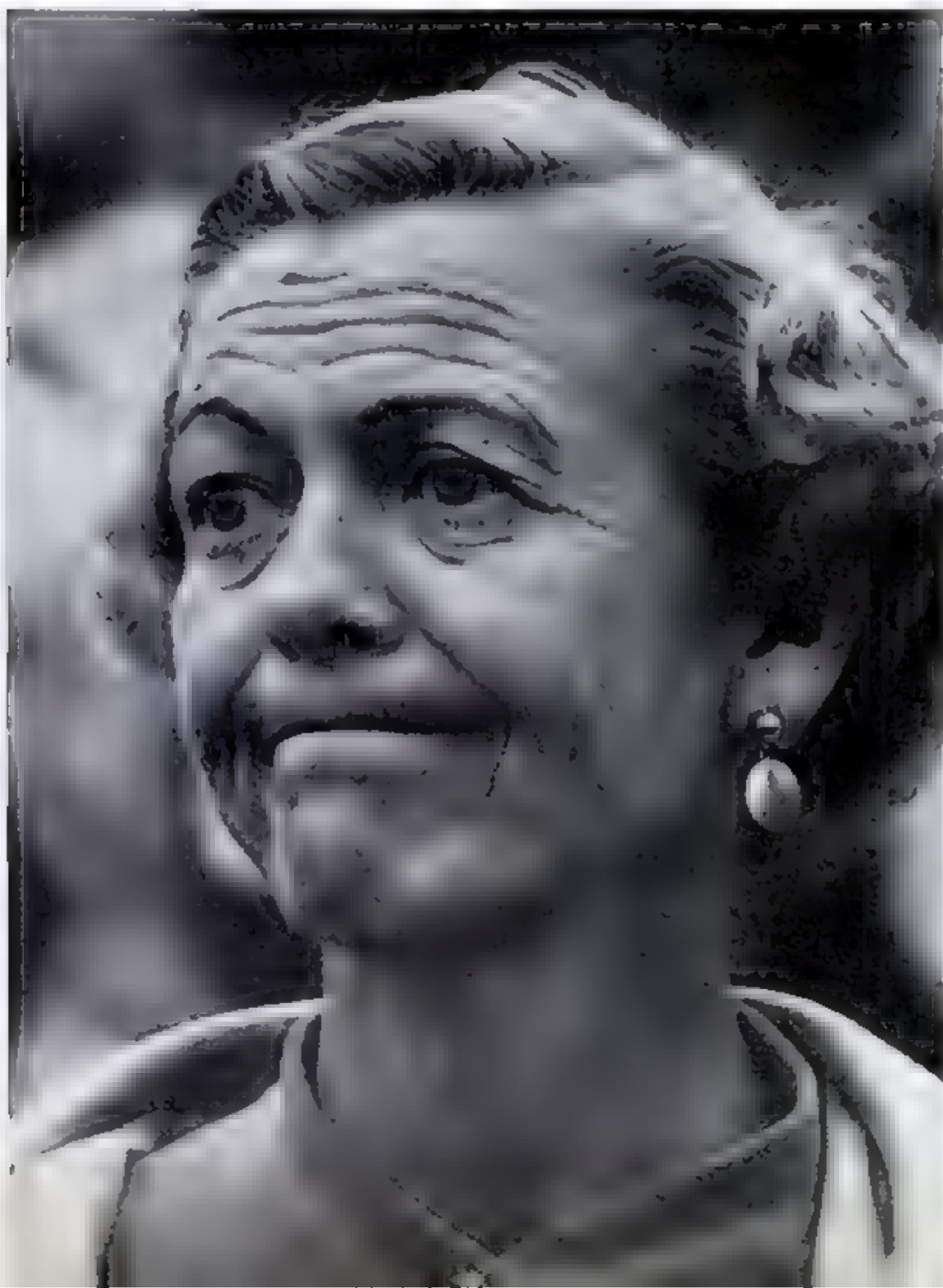
at old grads from the field. The trio of co-eds led the parade at the "Gator Growl," an elaborate rally attended by 45,000 the night before the LSU-Florida game.



HOMECOMING SPIRIT at game is shown in the merry face of Mrs. Esther McCleery, class of '34 at Michigan. Above Mrs. McCleery screams "Go, Team Go, this is it!" as Michigan, behind 16-10 in

final quarter, intercepts pass deep in Wisconsin territory. "All right, Blue!" Mrs. McCleery bellows. "This is it, we've got 'em now." But a moment later Michigan fumbles and Mrs. McCleery's face

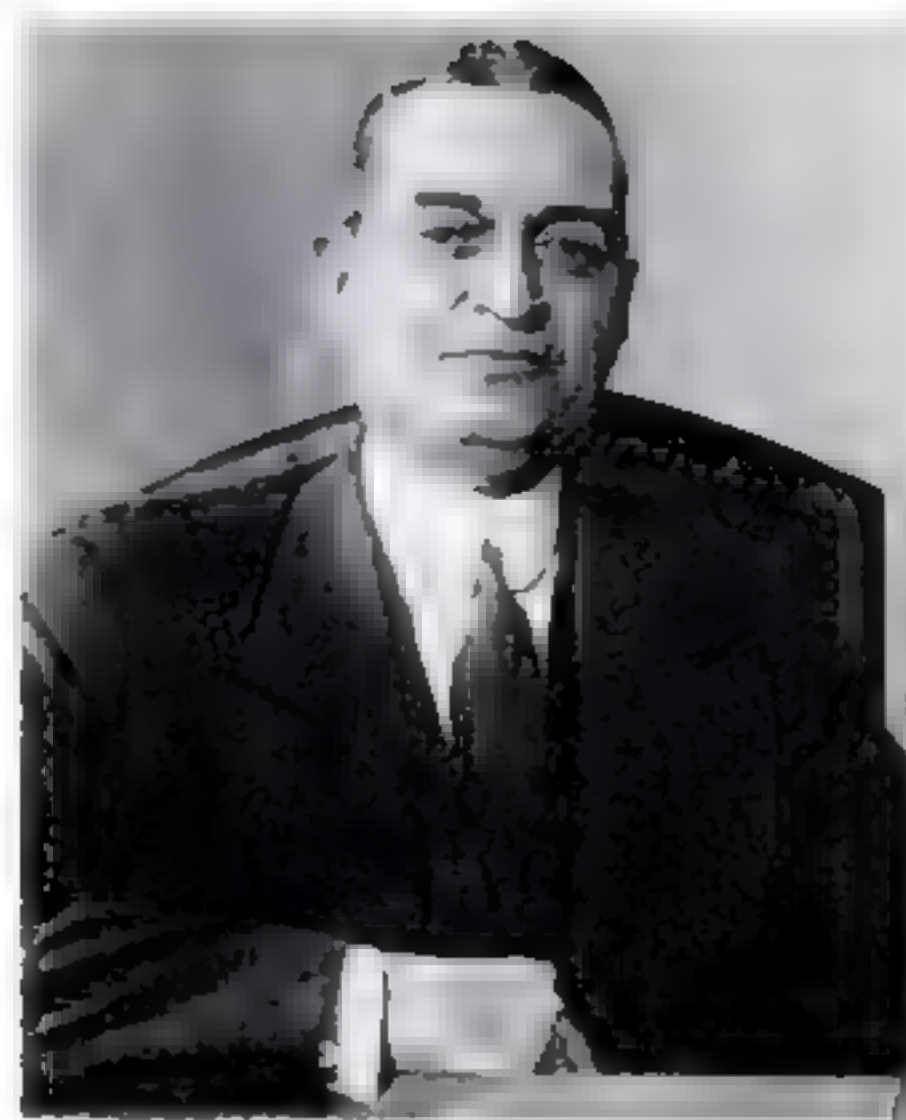
falls (below). In final minutes of the game she desperately watches Wisconsin wrap it up with a field goal. "We've had it but good," she mutters. But she brightens. "Next year we'll get 'em," she says.





SUPPOSED "GRAVE" of Crater in backyard of Krauss's old home was opened for *Life*. Though

excavation covers area Croiset suggested, it turned up nothing. Here present owner looks at empty hole.



JUDGE CRATER sat for last picture in 1930. Photo was used by police on missing persons poster.

WEIRD CLUE

A huge hole gets dug in

The mysterious case of Joseph Force Crater, the New York Tammany politician and judge who vanished on Aug. 6, 1930, is such a classic that even comedians have made use of it.

"Has anyone seen Judge Crater?" But last week, with the unlikely help of a clairvoyant in Holland who had never seen the judge, the old case suddenly warmed up.

The clues appeared in a *Harper's Magazine* article written by Murray Teigh Bloom. Bloom had gone to Holland and looked up a healer named Gerard Croiset who had helped Dutch police solve similar mysteries. When a picture of Crater was turned face down in front of Croiset he went into a trance and drew a crude map of New York City and its suburbs (right), marked the spot where, he said, Crater had been "murdered." Croiset also described a mysterious "Mr. A." who had ordered the crime.

Back in the U.S., Bloom found his clues



AUTHOR BLOOM, who uncovered new clues to Crater's disappearance, is interested in clairvoyants and their contribution to crime solution. He made two trips to Holland to see Croiset about the case.



SCENE OF DISAPPEARANCE in sidewalk outside restaurant on West 45th Street in New York

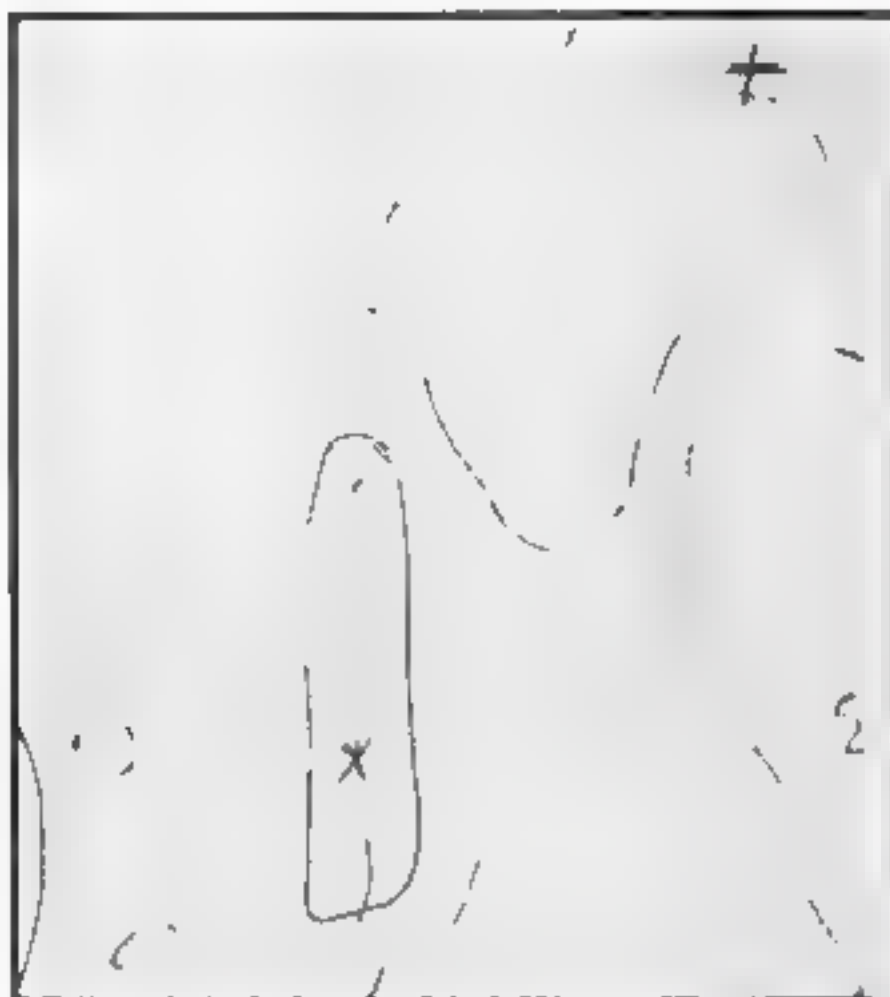
City where Crater was seen entering a taxi at 9:15 p.m. Aug. 6, 1930. He said he was going to suburbs.

IN THE CRATER MYSTERY

search for judge's body

jibed with some the police had already gathered. In 1954 a German-born butcher named Henry Krauss had told a detective friend of his about a house he had owned in Yonkers just over the city line. He had lived in it on weekends, he said, and had let politician friends of his use it during the week. One of them was Judge Crater. Krauss said his friends had once buried \$90,000 in his backyard.

Two days after Crater disappeared, Krauss went to the house and found the kitchen full of blood. He was sure, he said, that Crater had been murdered. But then Krauss died and the police lacked enough evidence to order the grounds dug up. Last week LIFE got permission from the house's present owners to search for Crater's body. A hole was dug (left) but it turned up nothing. Croiset said he thought the hole was too close to the house. He would try, he said, to come up with further directions.



CROISET'S MAP of Judge Crater's disappearance shows where he was last seen (lower X) and the location of the suburban house (upper X) where Croiset said the judge was murdered and buried.



CENTRAL FIGURE in the revived story of Crater's disappearance is Henry Krauss, who said that Crater had used his country house and that he found evidence of foul play there after Crater disappeared.



DETECTIVE FRIEND of Krauss, Peter Golembocki, was on police force when Krauss told his story about Crater. He is now retired. He had known Krauss for 22 years, and believes he told the truth.



CLAIRVOYANT CROISET, here trying to heal a paralytic patient in Holland, has helped to locate missing persons for the Dutch police. He is 48, worked as a grocery clerk before becoming a seer.



MISSING PERSONS CHIEF in New York Police Department, Captain John Cronin, 57, is in charge of investigating Crater case. He feels that Croiset's theory is not strong enough for official police action.

FAMILY'S LEGACY: UNEASY MEMORY

The Crater case left a disturbing legacy for a number of people and last week the family of Henry Krauss faced some old memories. "Henry was a ladies' man to the end, may he rest in peace," sighed his widow, Mary. She said she knew nothing of Crater. "A ladies' man," she said, "never tells his wife anything."

In its search for clues LIFE came across a witness the police had not yet seen—Krauss's daughter, Elsie. Her story did not match her father's. The family had lived in the Yonkers house full time, she said, not just on weekends as her father had related. But Elsie cannot recall where she or the family was on the night of Aug. 8, 1930.

A reopening of the case might also involve the mysterious "Mr. A," described by Gerard Croiset. Croiset said he was now in Chicago and his description, as related by Bloom, fits almost exactly a Chicago businessman who got into a shady real estate deal involving Crater. Crater and "Mr. A" both expected to make big money from it. But the deal was later declared illegal and "Mr. A" lost his investment.

To criminologists, the clairvoyant's weird clues in the Crater case may prove insubstantial and useless. But in the annals of crime, they add an intriguing chapter to the most fascinating missing person since Charley Ross.



KRAUSS'S DAUGHTER. Elsie says she never saw Crater and has no knowledge of his disappearance.

KRAUSS'S WIDOW. Mary points at her husband's portrait. She married him in 1931, two years after death of his first wife, now lives in New York apartment house once owned by the first Mr. Krauss.





1 New! A great old-time soup
Old-fashioned **TOMATO RICE**

There are good pieces of the famous Campbell Tomato in this soup — deliciously blended with selected long grain rice and gently seasoned with celery and other garden vegetables. You'll like this good hearty soup — so will everybody in your family!



2 New! A great country-garden soup
CREAM OF VEGETABLE

You'll serve this good country soup with pride. It's a creamy blend of seven vegetables — celery, carrots, corn, green beans, mushrooms, onions and tomatoes — gently seasoned and simmered to perfection. Heat up plenty. One bowlful makes you want more!

Campbell
invites you to try

2
GREAT
NEW
SOUPS

A great new Tomato...
A great Cream of Vegetable

Brand-new from Campbell — 2 hearty, warming soups everybody will love! Old-fashioned Tomato Rice! Cream of Vegetable! You'll be proud to serve these great new Campbell's Soups. When your family says you're a great cook... smile!

Wonderful for
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New sauces! Heat Old-fashioned Tomato Rice with $\frac{1}{4}$ to $\frac{1}{2}$ cup water (use milk with Cream of Vegetable). Season as desired. Heat and serve over fish, eggs, or meat.

New supper dishes! Heat leftover meat, fish, or poultry in either Old-fashioned Tomato Rice or Cream of Vegetable... then with milk or water, and season as desired.

New soup mate! Make your own new soup from Campbell's 2 new soups. Combine Old-fashioned Tomato Rice and Cream of Vegetable with 2 soup cans water.

Buy both...at your grocer's now!

LOCOMOTION



Every American-made car contains essential parts by Borg-Warner. Often, they're under the hood—the clutch mechanism, the radiator, a timing chain. You find them within the chassis—transmission, universal joint, the differential. And many parts in plain view are made of Borg-Warner material—the dash panel, radio speaker grille, crash and kick pads.

TION

BY BORG-WARNER

A revealing look at the many ways
in which a vigorous corporation helps you
get from place to place

Ours is a nation of over 80 million vehicles—everything from automobiles to ambulances, from taxis to tractors, from cross-town busses to cross-country trucks. And Borg-Warner Corporation makes parts that help keep these wheels rolling.

Take the automobile. We've been working hand-in-hand with the manufacturers of cars since the running-board era. Over the years, our search for better automotive components has produced exactly that—like the first standard transmission and an improved automatic transmission, development of a universal joint and a spin-resistant differential. Today, we're busy researching still better products into reality—for the models of '62, '66, '70.

Every Borg-Warner part that goes into an automobile is, in itself, quite a remarkable piece of machinery—and it's made of *more* than metal. In Detroit, Flint and Lansing and in Kenosha and South Bend, car-makers know that Borg-Warner delivers parts with built-in *quality*.

Borg-Warner Corporation contributes to far more than the automotive industry alone. We supply parts to the aviation and oil industries. We make industrial machinery, farm equipment and products for the home. We're deeply involved in national defense. And, in each area of Borg-Warner's activity, *you and your family* are the final beneficiaries.



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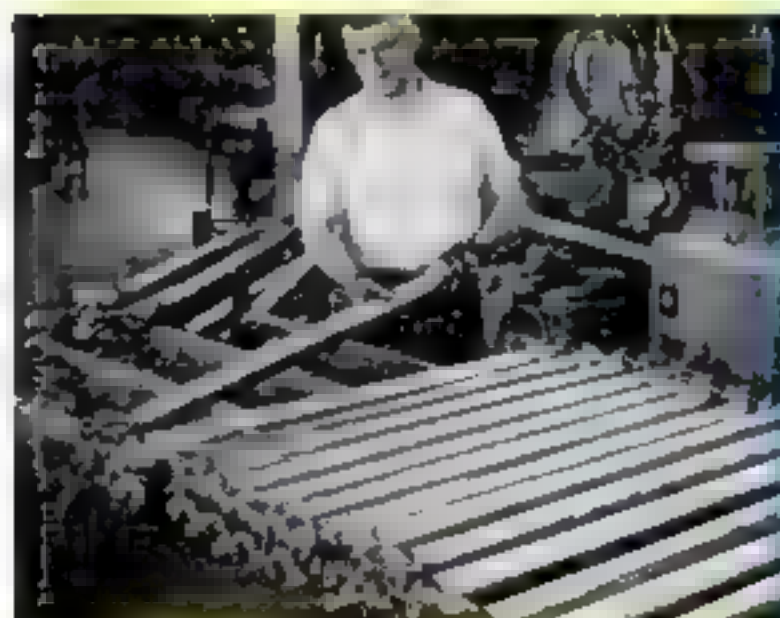
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SMOOTH OPERATION of engine depends on a perfectly balanced clutch—measured in a Borg & Beck Division clutch by tests on this sensitive, specially designed machine.



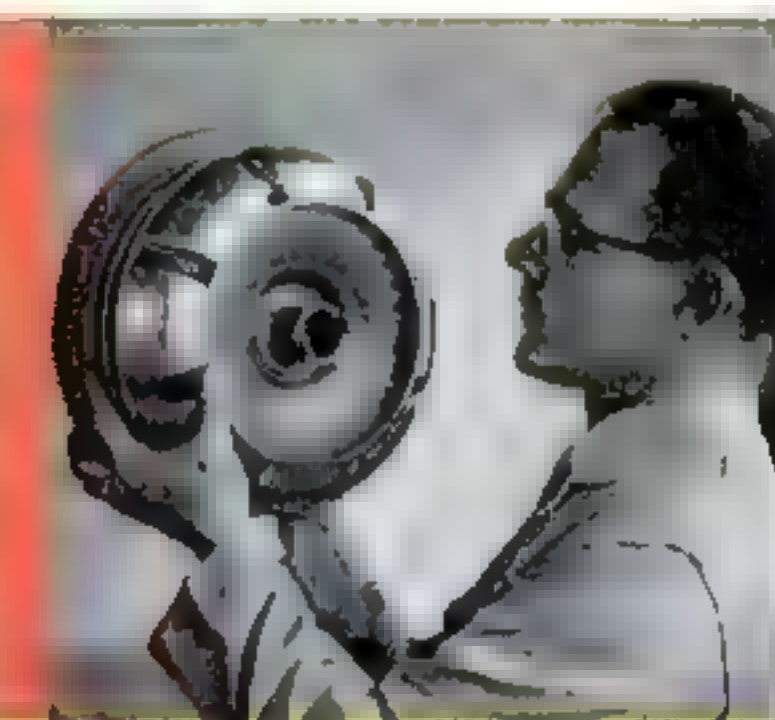
READY FOR SHIPMENT by Mechanics Universal Joint Division: drive shafts and universal joints whose fewer parts result in easier assembly and service.



TINY AS IT IS, this full-phasing one-way sprag clutch—made by the Spring Division—is vital to the smooth, reliable performance of a modern automatic transmission.



"EXCLUSIVE ROLLER ACTION of this clutch," says an engineer of the Rockford Clutch Division, "requires less foot-pedal pressure from the driver of a truck or a bus."



HYDRAULIC TORQUE CONVERTER, built with the superior engineering of Long Manufacturing Division, delivers smooth flow of power from very instant of acceleration.

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ONE OF THE MOST EXCITING WOMEN IN THE WORLD: **PARIS**



JACQUELINE HUET lovely, glamorous, busy! The devoted mother of a young daughter, she is also a successful stage actress and a popular television personality. Her proudest television achievement—a special

show for children she writes herself! "I often feel tired," she says, "but I must never show it. I find Pond's Cold Cream acts almost like a 'tranquilizer'—keeps my skin soft and smooth all day long."

*She's busy...
yet she's beautiful...
she uses Pond's*



NOW! POND'S COLD CREAM IN STUNNING NEW DESIGNER JAR!

JACQUELINE HUET says: "Pond's beautifies as it cleanses!" Yes, with this one cream you need never be too busy to be beautiful. This fabulous cream deep-moisturizes as it cleanses and freshens every tiny pore. And this richer cream goes on moisturizing long after you tissue it off. "Plumps up" the skin cells so tired lines can smooth out. Your skin will stay soft and smooth. See it come alive and glow with an exciting new beauty—like Jacqueline Huet's. Use Pond's Cold Cream to beauty-cleanse at night, to moisturize under make-up all day.

'DEMOCRACY IS A DANGEROUS TRADE'

When Woodrow Wilson demanded a "world safe for democracy," G. K. Chesterton remarked, "Impossible. Democracy is a dangerous trade." It has certainly had some hairbreadth escapes and serious setbacks in recent weeks. The London *Economist* claims it is losing ground "absolutely and relatively"; that fewer people, and a smaller percentage of the world's people, are governing themselves successfully than two years ago. This appears true if you count all the backsliders from good intentions: Indonesia's relapse into "guided democracy" and Pakistan, Burma, Thailand, Iraq and other new nations under military autocrats. Says Henry Wriston, president emeritus of Brown,

"there is a strong feeling that democracy is less than a success."

Yet nobody attacks it by name, either—not even the Communists. Democracy gets all but universal lip service, which makes its failures the more conspicuous. So also, thinks Wriston, does the fact that more is expected of democracy today than in Jefferson's time. Let us remember that democracy is not the easiest form of government, it is the hardest; and so far from making good government automatic, it seems born to trouble as the sparks fly upward. Democracy is the never-ending process of easing into trouble and struggling out. Below, two current trouble spots.

DICTATOR CASTRO MURDERS IT

The silly egomaniac who runs Cuba has just about passed the point of no return. Having won the revolution that was to restore Cuban democracy, he is now murdering it just as Machado and Batista did before him. Having first aroused, he is now betraying the brightest hope of a radically new political order that any Latin American country has known since the Mexican revolution of 1910. He now looks to be just another tin horn tyrant, minus the usual organizing ability and plus an abnormal addiction to haranguing on TV.

In the past fortnight he has instituted a second terror in Cuba. The first one was aimed at lieutenants of Batista. The new one is aimed at his own fellow revolutionaries, men like his deposed President Urrutia, his former right-hand general, Matos, his ex-air-chief, Lanza, all "traitors" now because they warned him against the Communists in his own regime. He has silenced criticism in his own press and is harassing foreign journalists. He has abandoned all pretense of early elections. He has made the U.S. his scapegoat in the same way Hitler scapegoated the Jews. At one of his fantastic mass meetings he told 250,000 people that Lanza's recent leaflet-dropping flight over Havana was a U.S.-instigated bombing. "Our Pearl Harbor," he called it. "We will take to the hills if necessary," he cried, giving the impression of an imminent U.S. invasion. Then he "asked" the crowd if they favored restoration of the "revolutionary tribunals" (firing squads). "Paredon—paredon!" (to the wall!) shouted the *campesinos*, waving their machetes. Next day the tribunals were restored; habeas corpus was suspended again;

so was the right of constitutional appeals. "Down with the imperialist murderers," said the street banners. "Fi-del! Fi-del!" chanted the mob, exactly the way German mobs used to chant "Sieg heil!"

U.S. Ambassador Bonsal has presented an indignant protest against Castro's lies about the U.S. Otherwise our diplomatic stance is correct and patient; we have even arrested Lanza in Miami for possible extradition. Nor are sterner official U.S. measures called for now.

Castro can't last. Not without a revolution in his own psyche and behavior; and his Communist friends will try to prevent that. They want a self-bankrupted Cuba with the U.S. as a scapegoat—and Castro's economic childishness and TV demagoguery make an ideal tool for their purpose. But they can't conquer Cuba. All they can really do is provoke the U.S. into measures against Castro that Cuba and the rest of Latin America would regard as hostile to Cuban independence.

Cuba, its people and its dependent economy will be with us long after Castro. They are our friends and need our friendly support. Democracy has always had more than its share of trouble in Latin American countries. The fact remains that most of them have also made progress in this most difficult political art. There are fewer dictators in Latin America today than ever before. There may be fewer tomorrow. American citizens, who need retain no sympathy either for Castro or his misled mob, should nevertheless keep their long-term faith with Cuba and its democratic aspirations.

THE STEEL STRIKE BLACKENS IT

Democracy's second current trouble spot is right here in the U.S. The 80-day breathing spell from the steel strike should be spent not only in getting a fair agreement as fast as possible, but in figuring out what is wrong with our system of handling industrial disputes. This was the sixth general steel strike in thirteen years, and the longest. It has cost the nation about \$10 billion. After nearly six months of bargaining, the President's board of inquiry could find not a "single issue of any consequence whatsoever upon which the parties are in agreement." Yet this is not a radical or crooked union, nor a stupid or reactionary management. Their utter inability to agree, or even to negotiate seriously, is a failure of the collective bargaining process itself.

Some provision must be made for outside intervention in a strike of this importance. If the steel parties cannot write major arbitral procedures into their own contract (the least we can demand), Congress has a choice of amendments to the Taft-Hartley Act, already being discussed, which even include compulsory arbitration. But are such reforms sufficiently basic?

A major obstacle to agreement in this strike has been that it was *not* the traditional "battle over the buck." Instead of selfishly putting its own interest ahead of the public interest as in previous years, each side (as A. H. Raskin put it in the

New York Times) "turned to economic statesmanship" and identified its own position with the national interest, "carrying a snowy banner in a holy war." Indeed the national interest is involved in the settlement, which must not be inflationary. But collective bargaining was never designed to find or express that.

The Wagner Act was an extension of the democratic principle of majority rule, conferring exclusive bargaining rights for all workers on a union that can get 51% of their votes. This legal privilege is monopolistic by definition and invites monopolistic behavior on the other side of the table. But is "industrial democracy" useful in a problem that is bigger than the factory or the industry? Are sheer numbers the best criterion of economic policy?

Our economic system depends for its flexibility, not on what the majority says they want, but on what minorities and individuals want and are able to do. Unions are now an established part of the American system, but the sources and limits of their power need constant re-examination if they are to be kept consonant with the larger political democracy we all belong to, and with the free enterprise system that earns us our living. The breakdown of collective bargaining in steel is a serious lesion in our system. It may take radical measures to cure it.



DIEFENBAKER HALOED

In Toronto, after proudly listing his achievements to Ontario's Progressive Conservative Association, Canadian Prime Minister Diefenbaker stood under a halo-imparting chandelier.



ABE'S DOUBLE TROUBLED

Abe Lincoln spun in his grave when a double (ex-sailor John Earle) was jailed for drunkenness in Topeka, Kan. Earle was walking home to Texas from Lincoln's Kentucky birthplace.

A LOOK AT THE



PANAMA FLAG-WAVERS ADVANCE ON U.S. ZONE

A bristling row of American Canal Zone police and troops squared off against Panamanian nationalists to preserve an uneasy peace along the Zone's border. After some demonstrators,

celebrating the 50th anniversary of Panama's independence, peacefully planted a Panamanian flag in the Zone to symbolize claims to the U.S. Zone, others got out of hand and rioted.

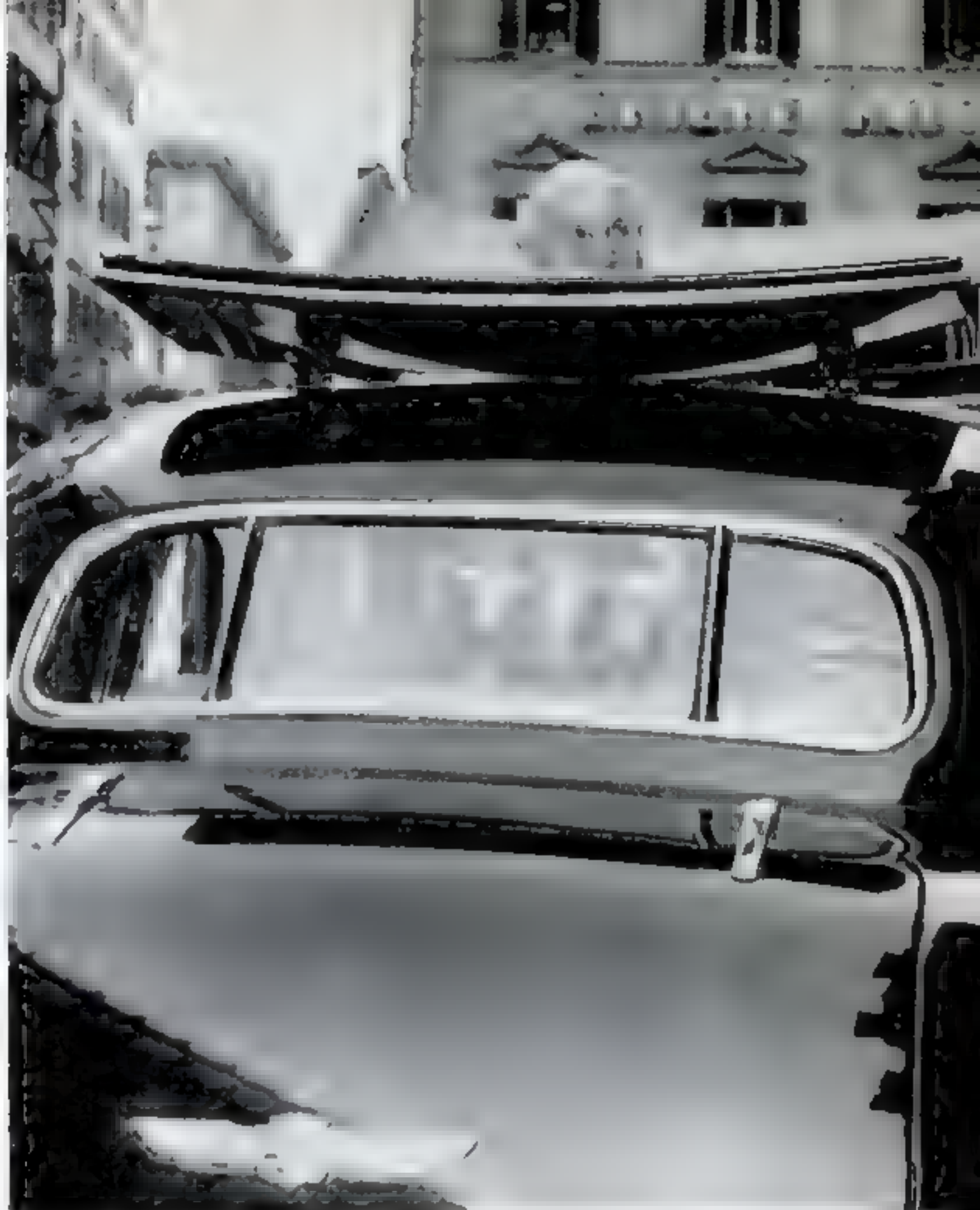


WORLD'S WEEK



STEELWORKERS BACK ON THE JOB ↓

Hours after the Supreme Court (*see Editorial, p. 49*) upheld the Taft-Hartley Act, steelworkers at the nation's mills—including U.S. Steel's Gary, Ind. works (*below*)—were returning after 115 payless days. Unless there was a settlement, the union could strike again after Jan. 25.



PAPAL SMILE FROM A FLIP-TOP CAR

Celebrating the first anniversary of his coronation, Pope John XXIII stood erect in his flip-top limousine to greet the Roman crowds lining his route. His frequent appearances outside the Vatican, a break with modern papal precedent, have endeared him to the faithful in his bishopric.



CUBAN MOB AND LIFE PHOTOGRAPHER

Photographer Andrew St. George, in Havana for LIFE, was a near casualty of hysterical anti-Americanism (*see Editorial, p. 49*). Crying "Yanqui go home," a mob pummeled him, was stopped from injuring him seriously by a Cuban cop and an army officer (*above*), who escorted him to safety.



PORTRAIT OF MOTHER SETON, from a periodikeness sketched by Sisters of Charity in Emmitsburg, Md., where she came to teach school in 1789.

A NUN'S GREATER GLORY

Action by Vatican advances Mother Seton one step closer toward sainthood

Like other American Roman Catholics, the nuns who belong to the Sisters of Charity have long revered Mother Elizabeth Seton. Not only was she the pioneer of U.S. parochial schools, but she founded the American branch of the sisterhood. Now she seems likely to become the Church's first American-born saint. Born an Episcopalian in 1774, Elizabeth Bayley Seton married a merchant and bore him five children. She was converted to Catholicism in 1805 after her husband's death. Later she became a nun and in Emmitsburg,

Md., opened the first free Catholic school in the U.S. The room where she lived and taught are today preserved in her memory. In 1997 American Catholics took the first steps toward having her declared a saint by preparing her case for the Vatican.

Last month Pope John XXIII announced an all-important step toward canonization. The final stages of beatification had begun, he said. For the first time of American piety, Church authorities foresaw her possible elevation to sainthood within the next decade.

Refreshes while you smoke!



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FILTER CIGARETTES

NEWPORT
FILTER CIGARETTES
REFRESHES WHILE YOU SMOKE

Only Newport adds a refreshing hint of mint
to the soothing coolness of menthol
and the ocean-breeze freshness of
super-porous Micropore paper.

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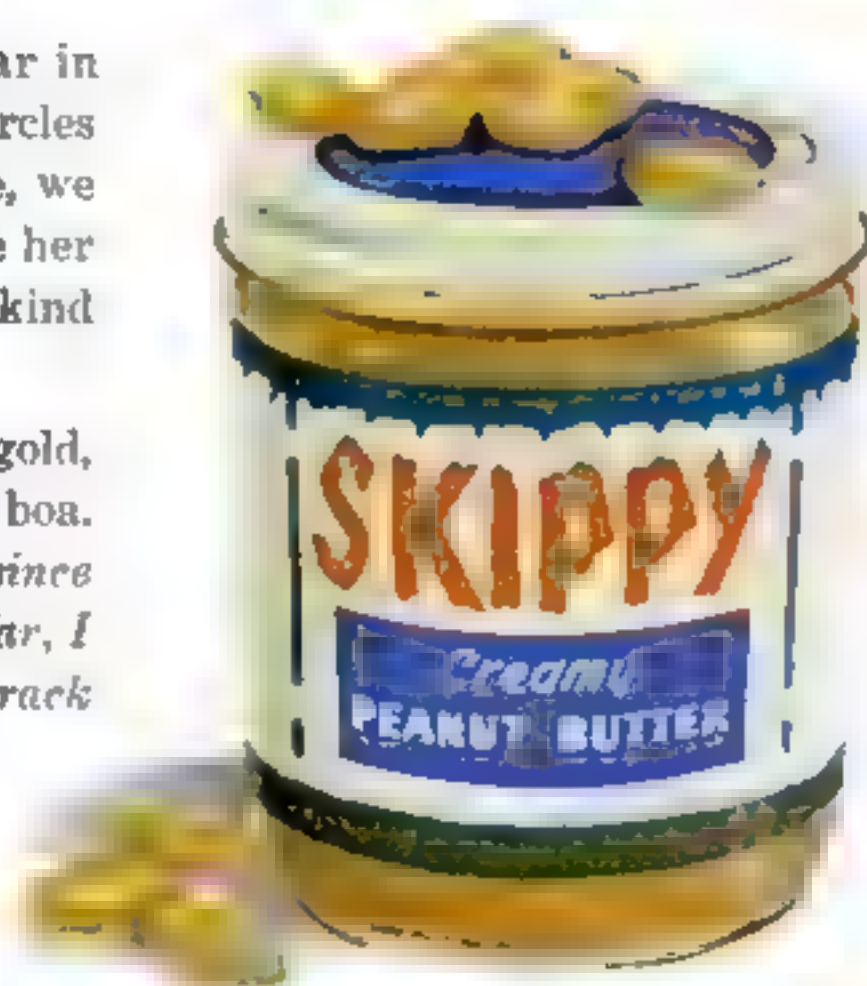
A PRODUCT OF R. LORILLARD COMPANY—FIRST WITH THE FINEST CIGARETTES—THROUGH LORILLARD RESEARCH

A PAID TESTIMONIAL FROM **HERMIONE GINGOLD** FOR SKIPPY PEANUT BUTTER



How do we get famous celebrities to appear in Skippy ads? We have a system. In banking circles it's called THE OLD PAYOLA. For instance, we went right up to Hermione Gingold and gave her lots of money. Then we asked her to say a few kind words about Skippy Peanut Butter.

"Peanut butter, did you say?" asked Miss Gingold, tickling us coquettishly with the end of her boa. "Why, my dear, I haven't touched the stuff since I was a wee babe. Except once, before the War, I believe I used some peanut butter to patch a crack in the sundial."



Well, we were undaunted. And as soon as we cashed another check, Miss Gingold consented to try a dab of Skippy. "Bless you!" she cooed. "Why, Skippy does not taste at all like peanut butter. It tastes exactly like fine, fresh-roasted peanuts. The kind senile noblemen frequently fling at my feet with gay abandon. I am decidedly in favor of Skippy."

It's true: Skippy alone gives you the true, exact flavor of U. S. Grade No. 1 peanuts. It's the only peanut butter made on purpose for grown-ups. And because of the exclusive, patented way it's made, Skippy® stays fresh, easy to spread, easy to digest.

if you like peanuts, you'll like Skippy



SIMPLE SCHOOLROOM where Mother Seton first held regular classes is preserved on campus at St. Joseph College in Maryland. She chalked lessons on blackboard (right) and gave piano lessons. In the foreground her rosary lies on an open book on her desk.



ORIGINAL BEDROOM in a stone house at Emmitsburg was Mother Seton's home for seven months in 1809 after she moved from Baltimore. House was cold and primitive, but she had a spartan temperament and slept on a straw mattress on the floor.

CONTINUED

DOESN'T FALL APART...EVEN WITH TURKEY 'N TRIMMINGS



This is it! The paper napkin most like linen!

Dress up your holiday table with the linen-like gleam, the linen-like smoothness of Scotkins.® And how

Scotkins protect your holiday clothes! They don't shred, even with gravy spills. No using two or three, just one Scotkin lasts the meal. Luncheon or dinner size in the polka-dot box.



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*"...and with this gift he
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MOTHER SETON CONTINUED



PRIVATE DIARY which Mother Seton kept for 12 years is
studied by Sister Miriam, herself a Sister of Charity for 47 years.
In the diary Mother Seton recorded in neat, even handwriting
her life as a nun and reminisced about her Protestant childhood.



RESTING PLACE of Mother Seton is a mortuary chapel on the
campus of St. Joseph College. Her original grave was under the
tall oak at right, but in 1846, 25 years after she died, her
casket was moved to a crypt beneath the floor of the chapel.

Time you cooked up something like this for your kitchen?



You can feel the difference the Weldwood finish makes—an 18-step process matched only by the makers of the finest furniture. Yet a 12' x 8' wall of Weldwood pre-finished cherry costs only \$78.



Room design by Jeremiah Goodman, A.I.D.

This kitchen was once like many others in the neighborhood. But when the Wilsons put in walls and built-ins of Weldwood® cherry, they made it a room different from any other in the world.

In this day of standardized appliances, it's nice to know you, too, can express your individuality so beautifully with Weldwood paneling. Each room is distinctive because no two real wood panels are exactly alike.

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Box 61, New York 46, N. Y.

Please send me the names of nearby Weldwood dealers and the new idea booklet, "Weldwood Prefinished Paneling for Fine Interiors." It shows a variety of woods, installation instructions, photographs, 1 enclosure 10¢

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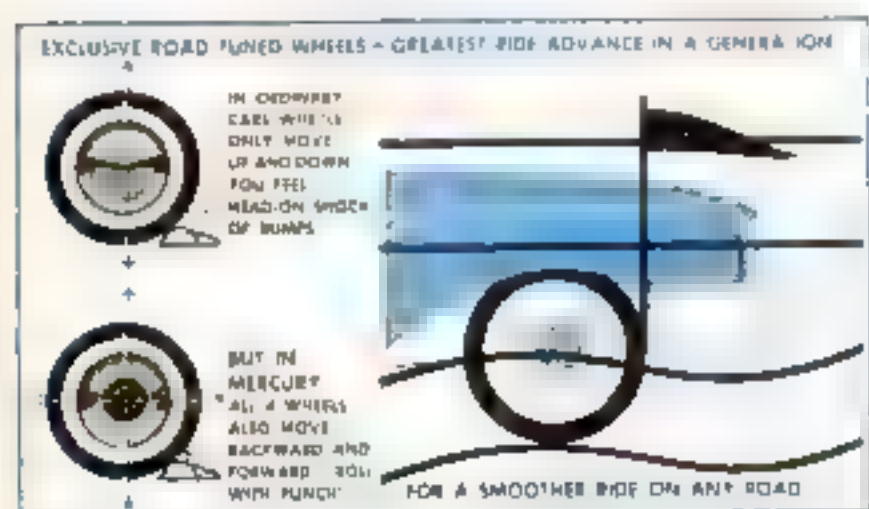
Address.....

City..... Zone .. State.....

You may save a few cents
a day if you buy a station
wagon with a low-price name... **BUT**
count all the things you'll miss...



... you'll be happier 5 ways in a Country Cruiser



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DON'T BUY ANY CAR
UNTIL YOU'VE DRIVEN
THE ROAD-TUNED
1960 MERCURY



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TO LEARN WHOSE IT IS, TURN PAGE

Give him the bold /
new pen for men!



SHE'S WRITING WITH THE EXCITING NEW*

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SKRIPSERT® FOUNTAIN PENS

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A superb writing instrument fashioned by **SHEAFFER'S**

© 1959, W. A. SHEAFFER PEN COMPANY, EAST HARTFORD, CONN. SHEAFFER PENS...MADE HEARING AIDS

See Jimmy Durante in Sheaffer's spectacular holiday show, "Give My Regards to Broadway," NBC-TV, Dec. 6

SCARED FINN CONTINUED

38-YEAR SAGA OF

The furtive eye shown peering through a farm shed crack on the preceding page belongs to a frightened 58-year-old Finn named Vaino Johannes Kulpinen, and the narrow strip of landscape pictured beside it is all that he customarily saw of the world for most of his life. Vaino, shown below, is an ex-farmboy from the village of Vehmainen in central Finland. The shed, on his father's farm, is where he skulked like a hunted animal since the day he deserted the army 38 years ago. Last month Vaino's hideaway was discovered. Now, legally free and a minor celebrity in Finland, Vaino at last feels at liberty to move openly about his father's farm, to see and be seen, and even to take trips to neighboring villages. He has told the world his astonishing story.

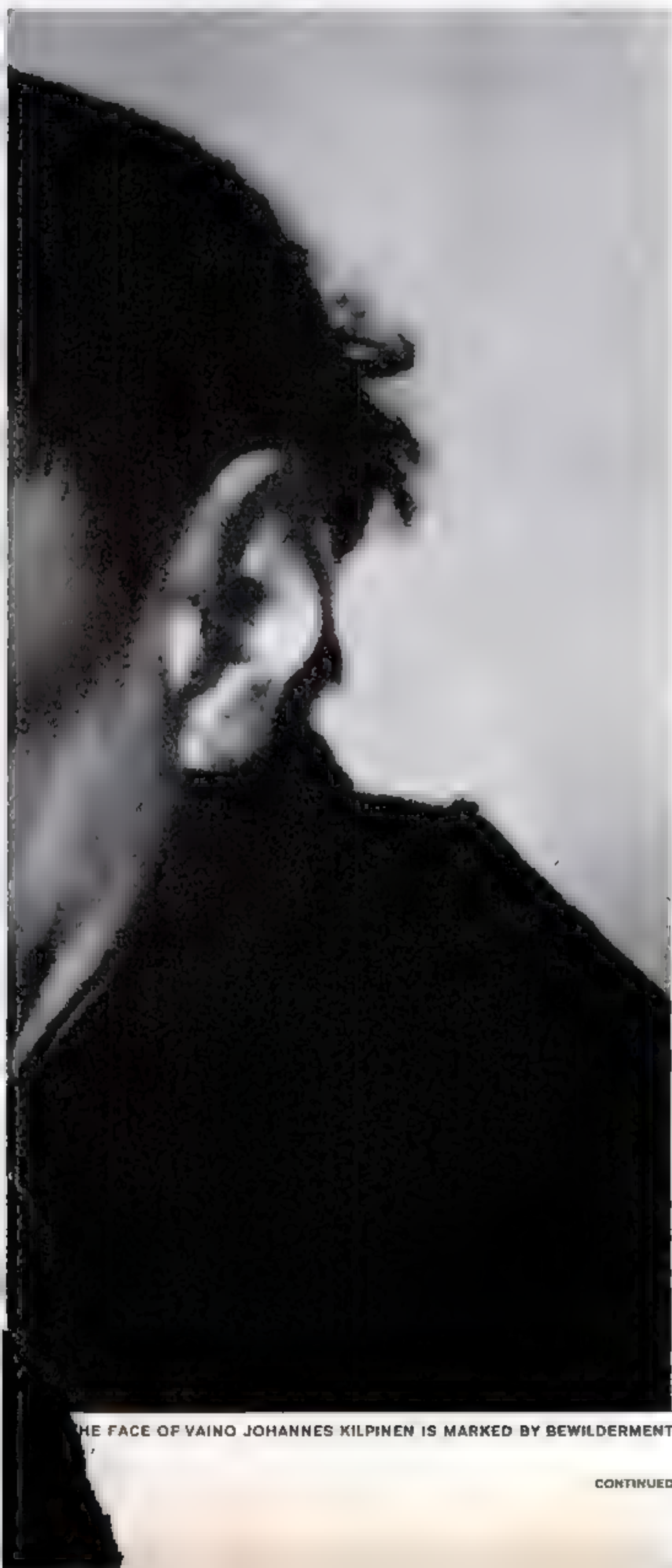
Horses were Vaino's undoing—but not in the usual way. One of



TURNING TO THE BRIGHT WORLD AFTER A LIFETIME SPENT IN SHADOWS,

THE SCARED FINN

seven children, Vaino knew no trouble except poverty until his 20th birthday. Then he was drafted into the Finnish army. Posted to a cavalry regiment 175 miles from home, Vaino was soon sporting a fine pair of red Dragoon breeches. This was great. But he soon found his fine breeches were no compensation for the knocks he took as he kept falling off his horse. He didn't like horses. He couldn't ride them. And he didn't like his commanding officer either. One morning in May 1921, Trooper Vaino Johannes Kilpinen walked past the sentry gate. Challenged, he said he was ill and was going to the hospital. That, until October 1959, was the last the army heard of him. He wasn't ill, he was just a hardheaded Finnish boy who didn't like horses. And he was headed home to his father's farm (*next page*) and a strange life (p. 64).



THE FACE OF VAINO JOHANNES KILPINEN IS MARKED BY BEWILDERMENT

CONTINUED

*Give her the fashion pen
of the year!*



Sheaffer's PFM III, \$15.00



THE NEWEST GIFT YOU CAN CHOOSE FOR A MAN! New bold styling; balanced heft and a man-sized grip. Newly designed, inlaid points ...14 kt. gold or palladium-silver. New loss-proof clip. New massive capacity. Famous Snorkel Pen filling action. Five Sheaffer's PFM Fountain Pen models from \$10.00 to \$25.00. Matching Pencils from \$4.95 to \$10.00. Gift Sets from \$14.95 to \$35.00. Choose *his* today!

Just say, "PFM... Pen For Men!" **SHEAFFER'S**

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YOUR FIRST TASTE
WILL TELL YOU
it's real whipped cream



PERFECT PARTNER FOR PUMPKIN PIE...

When the frost is on the pumpkin, and the pie is on the table...it's time for Reddi-Wip. Every golden wedge of Autumn's delightful dessert deserves the real whipped cream goodness of easy to serve Reddi-Wip. Made from the finest of farm-fresh cream, Reddi-Wip is delicately flavored with sugar and vanilla.

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SCARED FINN CONTINUED



IN HIS HIDEOUT Vaino shows how he lowered himself from dark loft of farm shed where he lived during years as a fugitive.



STROLLING ON FARM, Vaino (left) with policeman who finally discovered him freely walks from the main house (background) toward the shed (left).



AT MOTHER'S GRAVE, which he was free to visit for the first time since her death 14 years ago, Vaino sadly places flowers.

CONTI



LET'S CONSIDER THE 165,000 MILES YOU PROBABLY WON'T DRIVE THIS CAR.

The solid '60 Plymouth is built a new way that gives it a "life expectancy" of around 200,000 miles. Even if you only drive it the average 35,000, this quality pays off in pleasure, low upkeep and a bigger trade.

Trade-in for most people rolls around in two or three years. Plymouth has it in it to run for 20. Is this extra stamina worth having?

Decidedly yes, we believe . . . particularly since it costs no more. Its new Dura-Quiet Unibody makes Plymouth just about as trouble-free as a car can be. You save on maintenance, and all driving, in a way that owners of ordinary cars never know. You save again when next you trade.

Body and undersills are a single, immensely durable unit of welded steel. Fewer parts to need attention. You save on gas because the car is designed aerodynamically . . . while the most popular Plymouth engines shine on regular fuel. There's the pride in owning supreme quality, as well.

Worth having? Well, what do you say?

A Chrysler engineered product, built a new solid way to give you solid satisfaction.

SOLID PLYMOUTH 1960

Tune in "The Steve Allen Plymouth Show," a solid hour Monday nights on NBC TV.





Diamond Decanter, Designed by Walter Landor and Associates

So perfect for someone you know...

... a very particular someone. If he has tasted Old Fitz before, he will rejoice. In any case, the crystal-cut elegance of the Diamond Decanter—and the unique character of its bourbon—will assure him that you have selected the authentic handiwork of the world's most particular distiller. This year, give and serve

the memorable flavor of



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ALWAYS BOTTLED IN BOND

YOUR KEY TO HOSPITALITY

Distilled, Aged and Bottled by STITZEL-WELLER
America's Oldest Family Distillery
Established Louisville, Kentucky 1849
Mellow 100 Proof • Kentucky Straight Bourbon

SCARED FINN CONTINUED

FOR VAINO, SISU IN THE SAUNA

HELSINKI

The home folk of Hame province, where Vaino Kilpinen's family's farm lies, pride themselves above all on their *sisu*. *Sisu* usually means courage, the kind which helped Finland hold out against Russia in the winter war of 1940. But it also means sheer obstinacy. That kind of *sisu* is the story of Vaino Kilpinen's life.

When he turned up on the farmhouse doorstep that morning in May, 1921 Mom and Dad weren't pleased that their son had turned deserter. They tried to persuade him to give himself up and take his punishment. But Vaino was adamant. Home might be a poor place, but it was a lot better than falling off a horse.

In summertime Vaino hid in the loft of the cattle shed. In sub-arctic winter he bedded down in the Kilpinens' *sauna* (bathhouse), warmed by the fire which heated the bath water. Sometimes Vaino ventured out by day, but mainly he stayed put except at night. He picked berries, repaired his clothes, and made birchbark *vichtas*, twig brushes with which Finns swat themselves while bathing. At night his mother taught him to read. Eventually he was able to read the daily newspapers "to keep up with world events." His mother did his laundry and she or his sister Elli brought him food. It was simple and invariable: porridge, potatoes, meat gravy, bread, butter and milk.

In 1939, when Vaino had been hiding out for 18 years, his father died. Through the crack in the planks of the bathhouse he saw the coffin carried out and had a look at four brothers and sisters who had moved away from home before he joined the cavalry and knew nothing about Vaino's hideaway. Through the same peephole he saw his mother carried away in 1945. Now his sister Elli and brother Lauri carried his secret between them, fed him and clothed him as before. After his mother's death inquiries were made about Vaino by local authorities who wanted to straighten the family records out and found he was merely listed as "missing." Elli and Lauri covered up for him.

Finally last month a local constable named Ilmari Viikinen, suspecting nothing but still wanting to clear up the record, turned up at the farm. Elli was alone. When he asked "Where is Vaino?" Elli's face went white. Viikinen saw something was wrong and said he'd be back. Two hours later when he came back there was Vaino sitting on a bench in the living room. "Where are you going to take me?" he asked fearfully. "Nowhere," said Viikinen. Kindly, he explained to Vaino that his crime had been committed so long ago that under the statute of limitations the law could do nothing to him. For years Vaino had been legally free.

The world into which Vaino emerged was strange. In all his life he had never seen planes or TV, heard a radio, or used a telephone. In the last few days he has been trying out these conveniences and has even gone to a neighboring village and eaten a meal in a restaurant. He has rheumatism but doesn't mind. More than half of his teeth have rotted and fallen out but he has no intention of seeing a dentist. He shows no regret for the obstinacy that took the best years of his life and entertains modest hopes for the future. "All I ask," he told me, "is for things to be better now." As for horses, Vaino hasn't changed a bit. Says he, succinctly, "I still don't like them."



MEETING OLD NEMESIS, Vaino gingerly feeds scraps of bread to a cart horse he encountered during a recent trip to nearby town of Hameenlinna.



LOOK! Holiday Salad! Spice fruit cocktail. (2 tbsp. vinegar, 2 tbsp. brown sugar, $\frac{1}{4}$ tsp. cinnamon to #2½ can fruit cocktail) Let stand several hours or over night. Then drain, and pile on slice of jellied cranberry sauce. Top with commercial sour cream . . . different and delicious!



LOOK! Eggnog-Fruit Cup! Fold whipped cream into eggnog (order it from your dairy), spoon over fruit cocktail, fleck with nutmeg. The perfect accompaniment for your best holiday cookies.



LOOK! Petit Pastries! Fill baked tart shells or meringue shells with sweetened whipped cream and drained fruit cocktail with just a bit of grated lemon rind mixed in. Then pass them by the trayfull!

Look what you can do with *fruit cocktail* and dairy foods!

Holidays are party days—friends in—children home—long lists of pleasant chores. Any fruit cocktail on the shelf? Whether you're feeding family or the whole neighborhood, fruit cocktail teamed with dairy foods can be a wife-saver these coming weeks! Five luscious fruits in one can—all cut—ready to serve or use so many different ways; colorful salads, appetizers, quick and easy desserts, party snacks. Try the ones on this page for a start. Holidays, or *any* day around the clock, we know you'll find canned fruit cocktail is . . . **always a rainbow-bright idea!**

(canned)
**fruit
cocktail**
from California
CALIFORNIA CANNING PEACH SOCIETY
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BREAKTHROUGH IN TRUCK ENGINEERING



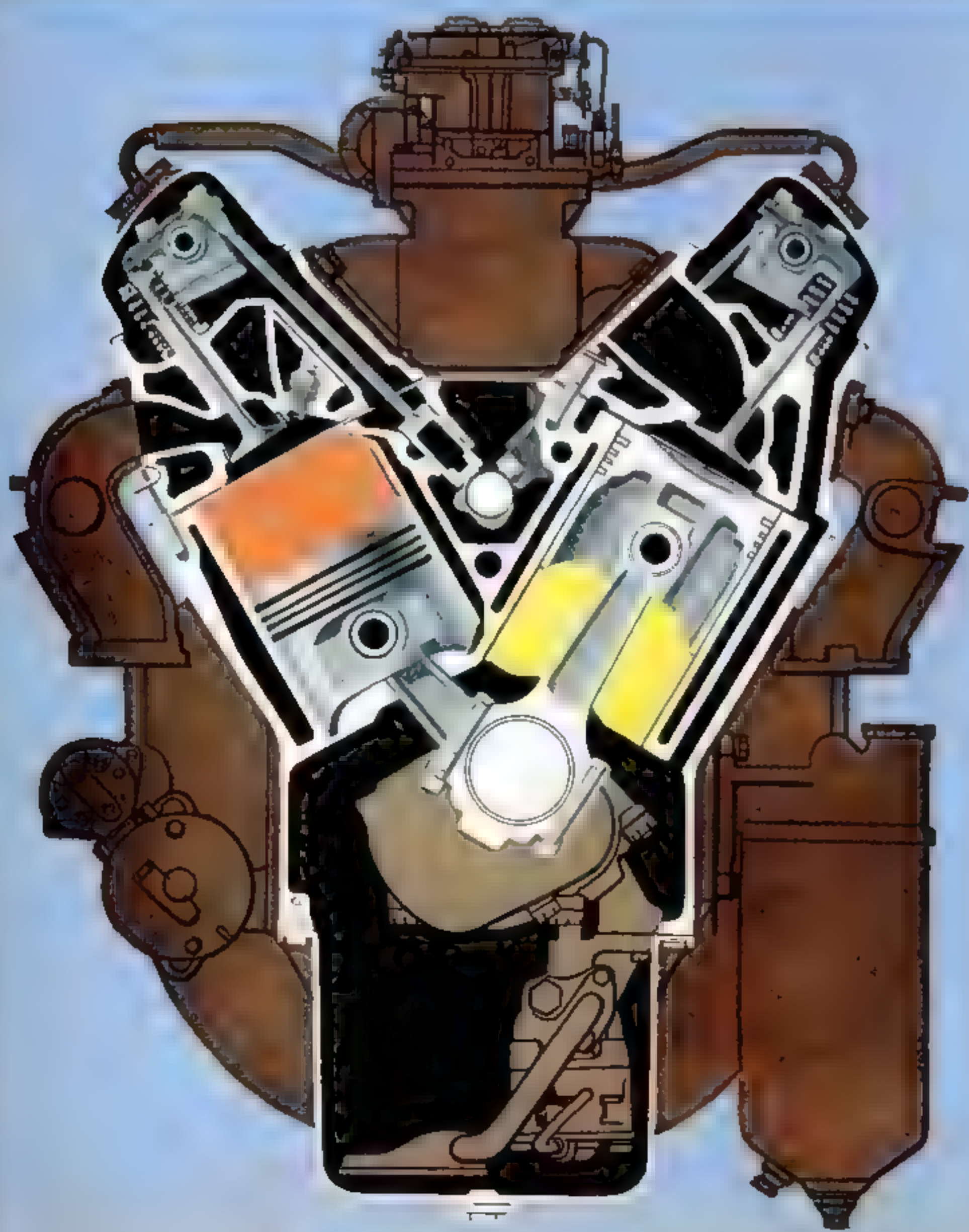
lighter weight mean bigger payloads, bigger profits. Reliability is assured by over one thousand separate quality-control inspections. So whatever your truck —½-ton to 60-ton—it will pay you handsomely to see your GMC Dealer.



Now from Operation "High Gear"—the industry's greatest engineering, design and quality-control program—comes the

BIG GMC BREAKTHROUGH

in truck engineering...to bring you the first trucks designed from the ground up to take you out of today's crushing profit squeeze!



NEW V-6 ENGINES

last up to 3 times longer
than other gas engines!

Completely new design! More compact, stronger engines with maximum torque and horsepower at low rpm results in less engine wear, longer parts life and greater fuel economy.

Tests show these amazing engines can give up to 200,000 miles of continuous operation without a major overhaul. Here are some of the reasons why:

NEW DESIGN FOR COOLER RUNNING!

33% more cooling area at valves and cylinders—up to 176 gallons of coolant circulated per minute—results in less than 3° temperature variation throughout entire engine. Eliminates life-killing "hot spots."

MOST RIGID ENGINE BLOCK!

New short V-6 block, extra strong inner ribbing, staggered cylinders, deep block 3" below crankshaft centerline—give great rigidity, add years of life to components.

STRONGEST WORKING PARTS!

Short, rigid crankshaft twice as husky as today's V-8s. Strongest connecting rods and largest bearing areas of any comparable engine. M-400 bearings outlast others 7 to 1. Rugged GMC-built aluminum pistons have cast-in steel rings to control expansion.

5 ENGINES FROM WHICH TO CHOOSE!

Check wide range of new V-6 hp. and torque ratings with GMC Dealer for correct engine to fit your need.

Also available: 275-hp. Twin-Six gasoline engine; new V-6 and V-8 diesel engines to 240 hp.

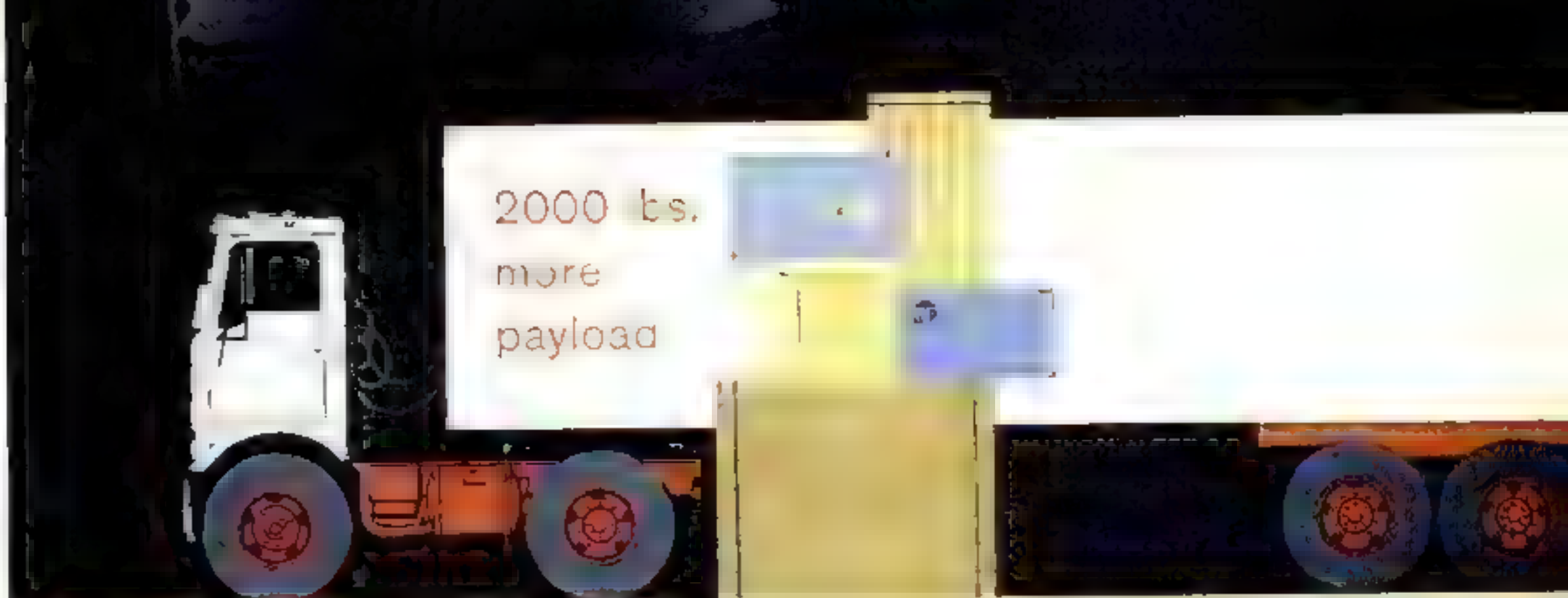
Old concepts, old blueprints, even machinery in a huge factory were scrapped. Using new designs, new materials, advanced new production methods, GMC has achieved great breakthroughs in engine, chassis and cab engineering

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- ... unprecedented reliability thanks to the most rigid and unique quality-control system in the industry—one that employs 402 quality-control inspectors full time!

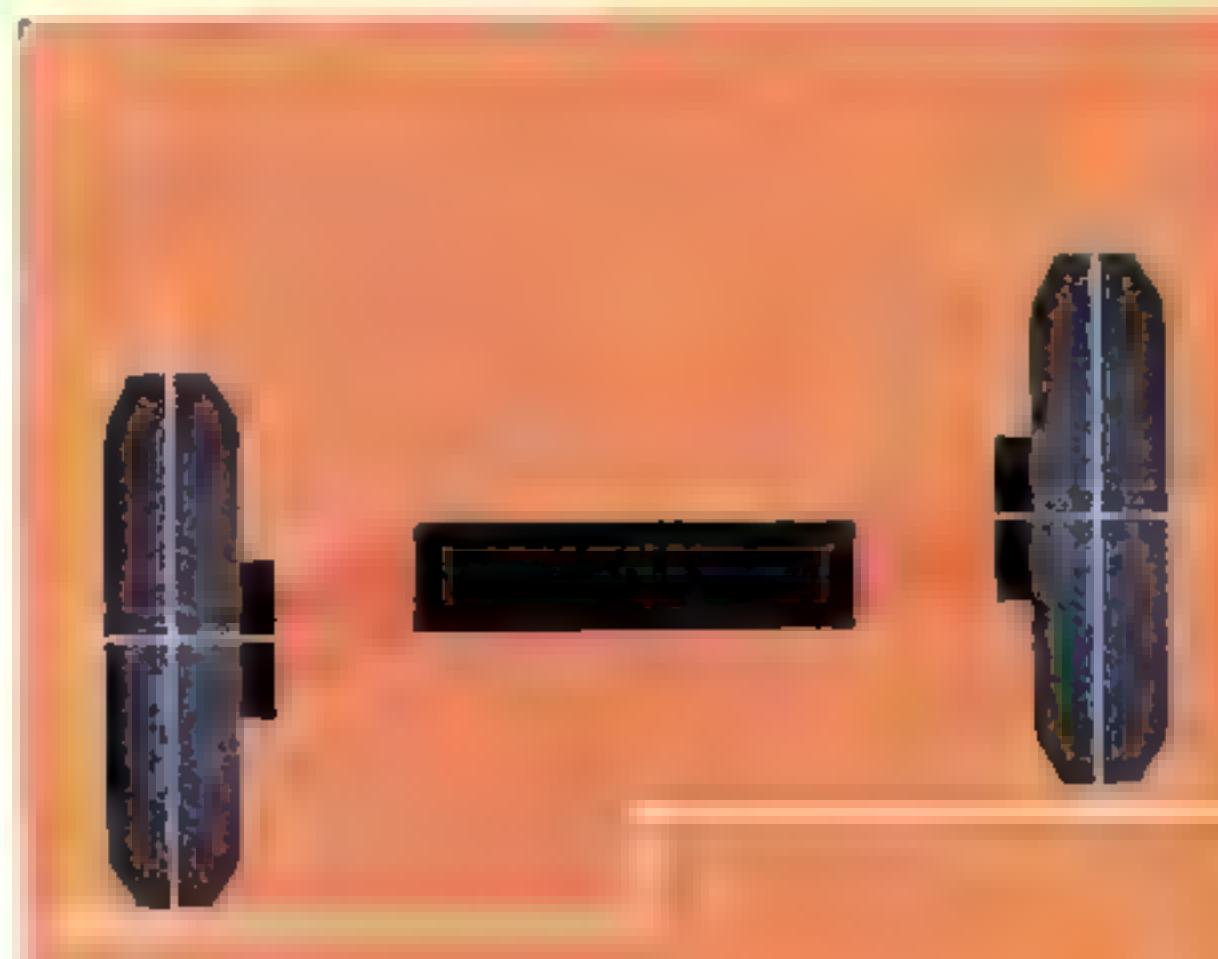
Whether you own one truck or a fleet of trucks, you owe it to your business to see, try and compare these new 1960 GMCs! See your nearest GMC Dealer today. He's listed in the Yellow Pages of your phone book. GMC Truck & Coach—a General Motors Division—Pontiac, Michigan.

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GMC introduces new rigid frames! Up to 400 lbs. lighter for extra payload, yet are 28 times more rigid! Frame failures are cut drastically. Without frame flexing, truck cabs last twice as long.

NEW—PICKUPS THAT OUTLAST ALL OTHERS!

Rugged new V-6 gives up to three times longer engine life. New rigid X-type frame reduces twisting. Independent front suspension and new coil rear springs give passenger car ride. New styling beauty adds pride to performance.



NEW—MANEUVERABLE 72" BBC TILT-CABS!

New short wheelbases and setback front axles let you haul bigger payloads both in volume and pounds. You get up to 25% shorter turning radius for fast deliveries in city traffic and congested terminals. Full tilt for complete engine access. Biggest windshield on any truck for best vision. Models from 19,500 lbs. GVW.



Calvert has more
power to please

because it's the whiskey only the Hand of Skill can blend!

The fire warms the night; ice tinkles as it melts and shifts in your glass. Freshen your drink with a little more Calvert . . . let the hours slide by like dreams. Enjoy the serene world you've made for yourself! And remember, no other whiskey

has the power to please of Calvert Reserve. It combines full whiskey strength with easy-going taste. Try it tonight!

Calvert Reserve



A Jane With a Brain For Tarzan



IN 1932, JOANNA AS DEB WEARS A PARTY GOWN

JUNGLE MAN'S NEW LOVE IS A SMITH HONOR GIRL

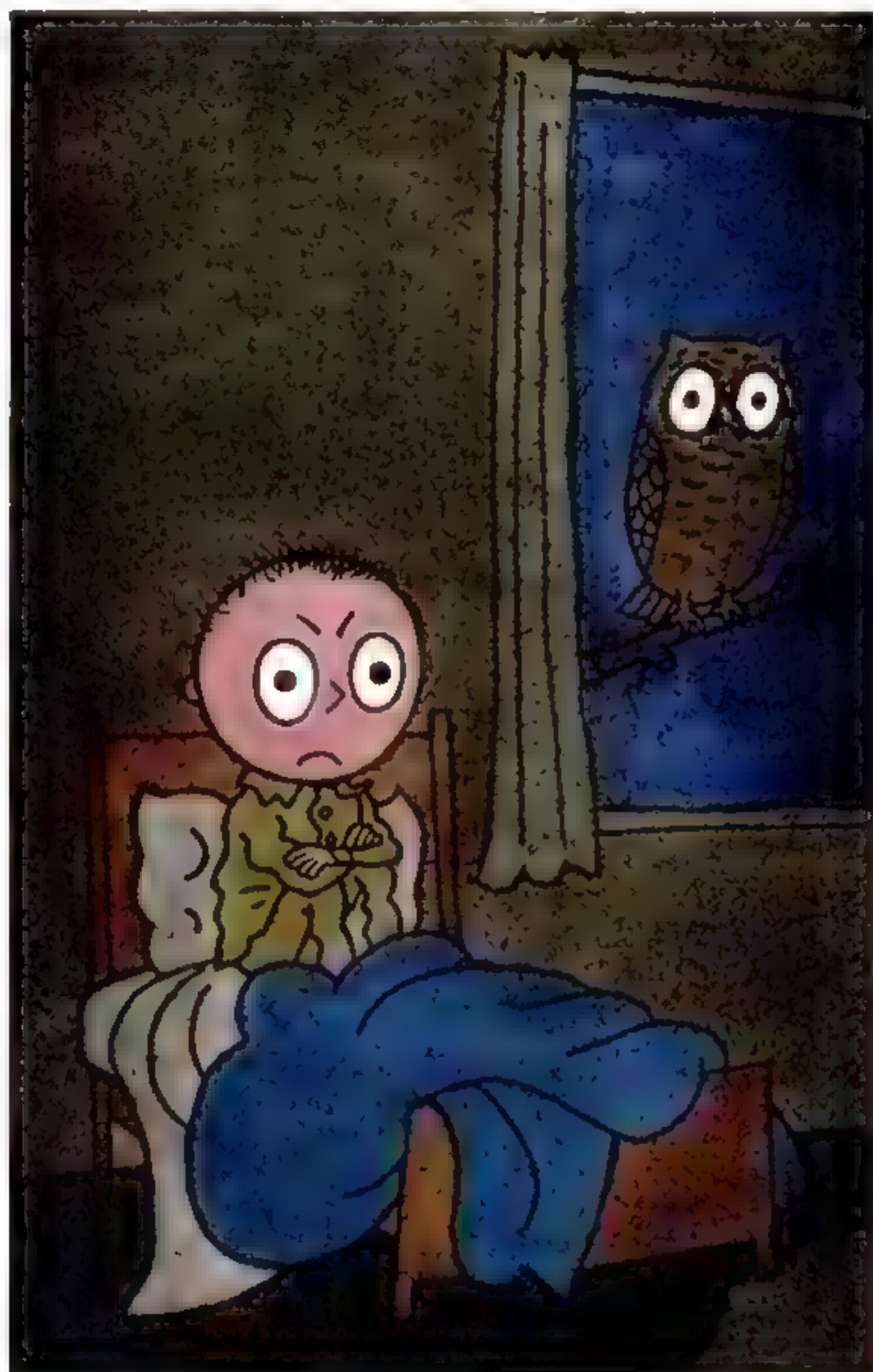
The silk-clad debutante above and the bare-legged tree climber at right are the same—Miss Joanna Barnes of Boston and Hollywood. She is the latest and, M-G-M insists, the brainiest of the 20 girls who have played Jane, the genteel Englishwoman in the Tarzan films. In a remake of *Tarzan, the Ape Man*, most famous of the series of Tarzan movies, Jane does most of the talking and Tarzan utters only belly yells and echoes of the last words in Jane's lines.

To this work Joanna brings a background as genteel as Jane's own. Her father is a New England life insurance executive. At Smith College (class of '36) she was Phi Beta Kappa and editor of the *Smith Review*, the literary magazine. She was all for a career writing poetry when she lunched one day with Carmel Myers, the silent film star. Carmel talked movies. Soon Joanna signed a contract and started on the trail that led into the trees where Tarzan lives.



IN 1939, JOANNA AS JANE CLIMBS JUNGLE TREE →

CONTINUED



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A satisfying hot drink you can enjoy—cup after cup after cup.

Give Postum a good try for a week or two. See how much better you feel when you give your over-coffee'd nerves a rest.



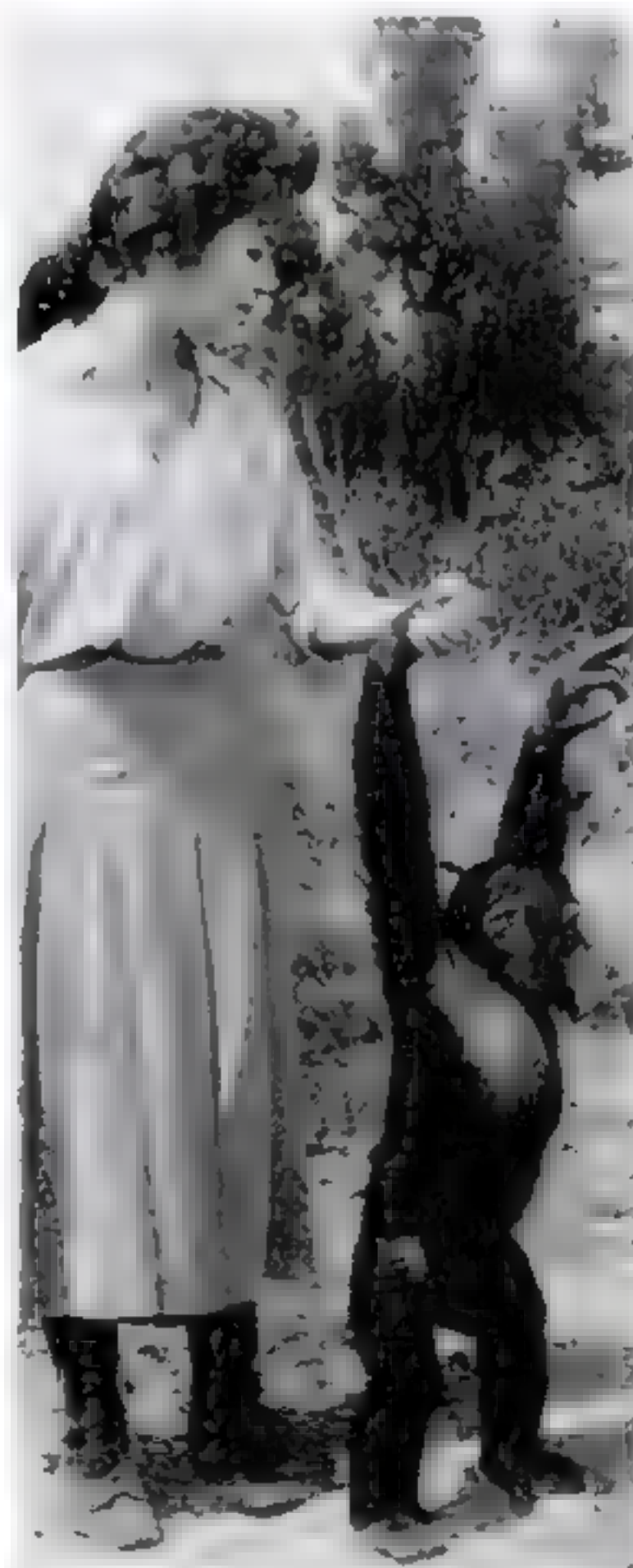
Drink POSTUM
...it's 100%
coffee-free!

Another fine product of General Foods

JANE FOR TARZAN CONTINUED

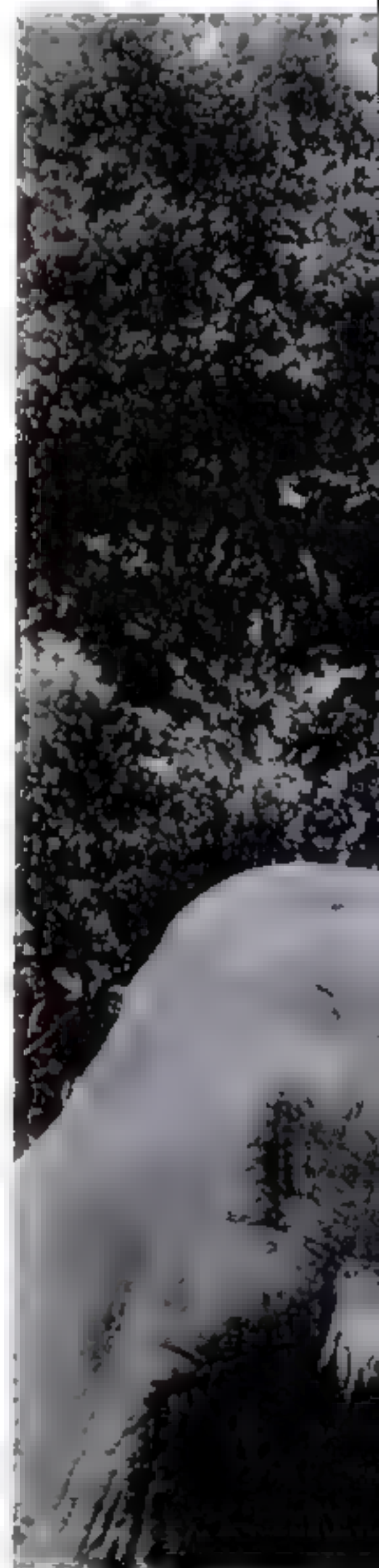


IN PRE-TARZAN TIMES Joanna filled albums with growing-up pictures. At her coming-out party in 1952 (left) she, her sisters Lally and Judy and her



GUIDE AND FRIEND, Cheta the Chimp leads Jane through a studio jungle in one of her scenes for Tarzan film. Cheta's film job is to take Jane safely to protection of Tarzan.

VOYAGING THE VELD in Hollywood are Cheta, Tarzan (Denny Miller), Jane and Hunter Holt (Cesare Danova). Elephants had rescued party from a tribe of ferocious pygmies.





...and Ruth Benson (left). In other upper left she is with fellow Smith Rees (right) in cup and gown after her graduation in 1930.



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personal recommendation.

HIRAM WALKER'S
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TEN HIGH IS YOUR BEST BOURBON BUY

THE VARIED ART OF FOUR PIONEERS

Analogies with nature help explain abstract-expressionist work

The art of the abstract expressionists, who are the most influential painters at work in the world today, has many facets. Last week LIFE analyzed the turbulent style of Jackson Pollock. Here LIFE interprets the varied and controversial work of four other celebrated pioneers of the movement: Clyfford Still, Frans Kline, Willem de Kooning and Mark Rothko.

Because they do not portray familiar, recognizable forms in their paintings, the abstract expressionists automatically set themselves up for blackballing by the public. But although they have rejected the conventional portrayals of nature, they have not rejected nature itself. Rather, they have drawn from it extensively to develop a kind of graphic shorthand. While this shorthand suggests natural forms, it is not

intended to depict them. It is intended to communicate the artists' emotions.

For example, the restless flickering of flames (below) recurs in the jagged, fluctuating shapes of a painting (opposite) by Clyfford Still. But the flame-like forms are not used to portray a fire—or any external scene or situation. They were devised to express an internal experience, which the artist has felt intensely himself and which he considers relevant to all men—a restless, spiritual struggle to “break out, to keep free.” In similar fashion, whether consciously or unconsciously, other abstract expressionists have translated forms from everyday life into evocative images in their paintings. Some realistic analogies that relate to their art are shown on the following pages.



PART II

Photographed for LIFE
by BERT STERN

Clyfford STILL

Serene and restless symbols of man's striving

The agitated shapes on the previous page are details from the painting below which, paradoxically, gives an over-all impression of spacious calm. To Clyfford Still (*opposite*), this mingling of restlessness and tranquillity occurs in man's own life. The nervous shapes and expansive "plains" of color are his symbols for conveying man's struggle for individuality and his enveloping moods of serenity. In the work shown in detail *opposite*, the white line running through

the blue can be likened to man's aloneness in the universe, his aspiration to reach a high, spiritual goal.

These forthright paintings reveal the intransigent, individualistic spirit of Still himself. Born in 1904 in Grandin, N. Dak., he grew up in the Northwest where the "nobility, cleanness and bigness" of the landscape impressed him deeply. Today these qualities can be found in his work. But essentially, says Still, "my painting is a life statement, not an autobiography."





ABSTRACT EXPRESSIONISM CONTINUED



ALBION ART GALLERY



COURTESY SIDNEY JAMES GALLERY



Franz KLINE

Drastic structures of tension and conflict

THE paintings of Franz Kline dramatize a basic condition of life: the conflict of opposing forces. Such conflict is observed or sensed everywhere—in personal relations, in politics, in moral concepts of good and evil. Even static structures of everyday existence, like buildings and bridges, are made up of opposing physical forces held in balance.

These oppositions and tensions have been reduced by Kline to the most fundamental terms. Working primarily with black and white, he constructs giant forms that seem to lunge and collide. Black grids interlock with solid white spaces in a tense equilibrium. Sometimes his

paintings suggest familiar images of life: *New York* (center) recalls the dynamic thrusts and angles of the steel girders of a bridge (far left). Sometimes, as in *Crow Dancer* (seen above with the artist, striped by shadows from a skylight), they are strictly visual dramas unrelated to realistic forms but evoking an effect of fierce action.

Born in Pennsylvania in 1910, Kline worked at realistic painting until 1945. Then he began to focus heavily on gestures of figures, action of scenes. Suddenly in 1950 he had arrived at his drastic, elemental style. He had, said a critic, swallowed his past "in one big gulp."

Willem DE KOONING

Explosive images of a dislodged and ambiguous world

Vestiges of realism crash and slide in and out of the paintings of Willem de Kooning. Like landscapes "racing" past a train window, or movies rapidly run backwards, his paintings present a kind of split-second view of the world. There are "handles" to grab at—a woman's bulbous curves or popping eyes, letters from a street sign, a streak of highway or, as in *Suburb of Havana* (shown opposite with de Kooning in his backyard) a forked tree. But they are brashly distorted and dislodged from their familiar surroundings.

This unsettling, ambiguous effect is a fundamental aspect of what de Kooning wants to say. The speed of modern life, the constantly changing scene, the myriad jarring images that crowd into one's sight all contribute to a sense of multiplicity, tension and impermanence. To re-create these effects on canvas, de Kooning works with fast, slashing brush strokes, garish colors in harsh juxtaposition, conglomerations of suggestive shapes. In paintings like the one opposite, done after a holiday in Cuba, he has used this seemingly slapdash style (see detail, bottom right) to suggest the breadth, rugged force and endless variety that characterize not only vast scenes of nature but the tiniest patch of grass (top, right).

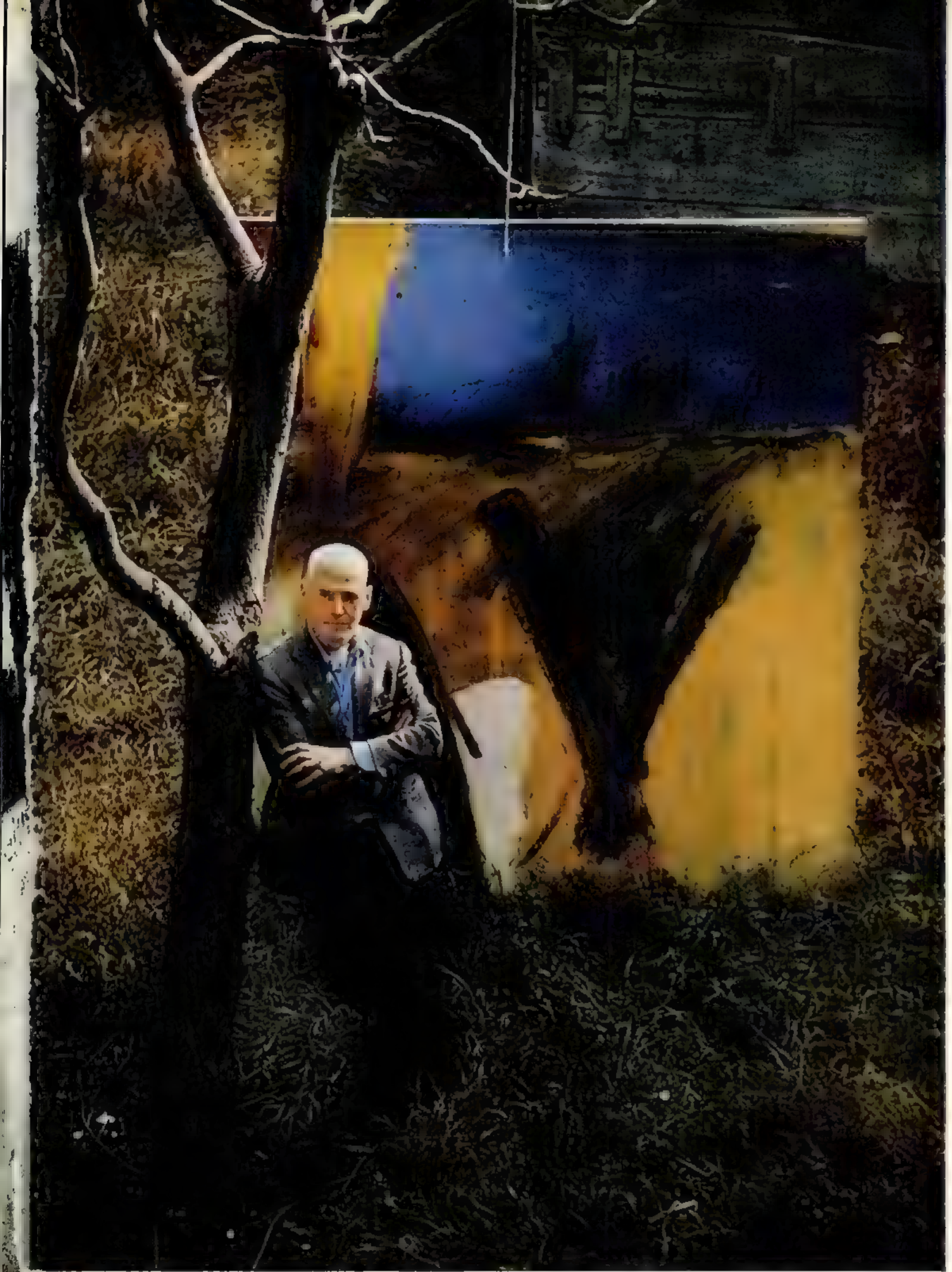
Like the other pioneers of abstract expressionism, de Kooning had a strong grounding in traditional art. In Holland where he was born in 1904, he studied eight years at the Rotterdam art academy. Arriving in America in 1926, he spent the next decade working as a housepainter, display artist and bar muralist. But a year on the WPA art project persuaded him to spend full time on his own painting. Already he was doing abstractions that bore traces of Miró and Picasso. By the mid-1940s he had developed a highly individualistic style of swooshing shapes and sinuous lines which created an ominous impression of a world skidding apart.

In 1951 de Kooning burst into public notoriety when he won top prize at a national show—and outraged the public. Since then he has continued to hold the limelight. His paintings of women—explosions of blowy dames with toothpaste leers—caused a sensation. His uninhibited style was imitated by artists everywhere. His latest show sold out in a day at prices up to \$14,000.

Though his recent paintings suggest nature, de Kooning says, "You never know what nature really is. You look at it and get an illusion of it. I try to leave my paintings 'open' so the light of nature can come in." Then he adds, "It's as if a housepainter paints, and suddenly a miracle happens and transforms his work. I try to catch that miracle."



COLLECTION PHILIPPE DUTREMOY



Mark ROTHKO

Luminous hues to evoke emotions and mystery

Though it lacks the explosive textures and "wild" shapes of most abstract expressionist work, the art of Mark Rothko is equally concerned with the drama, emotions and mystery of life. To evoke them, he relies on the responses that colors summon up in a spectator. Just as the hues of a sunset (*bottom of page*) prompt feelings of elation mingled with sadness or unease as the dark shapes of night close in, so Rothko's colors stir mixed feelings of joy, gloom, anxiety or peace. Though the forms in the painting opposite (also

seen with Rothko below) seem simple at first glance, they are in fact subtly complex. Edges fade in and out like memories; horizontal bands of "cheerful" brightness have "ominous" overtones of dark colors.

Born in Russia in 1903, Rothko grew up in Oregon, went to Yale. Working from realism to surrealism, he arrived at his present style around 1948. His paintings have stimulated varied interpretations: "doorways to hell," "walls of light." Says Rothko, "A painting is not a picture of an experience; it is an experience."





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*Optional at extra cost.



The revolutionary Corvair . . . with the engine in the rear where it belongs in a compact car.

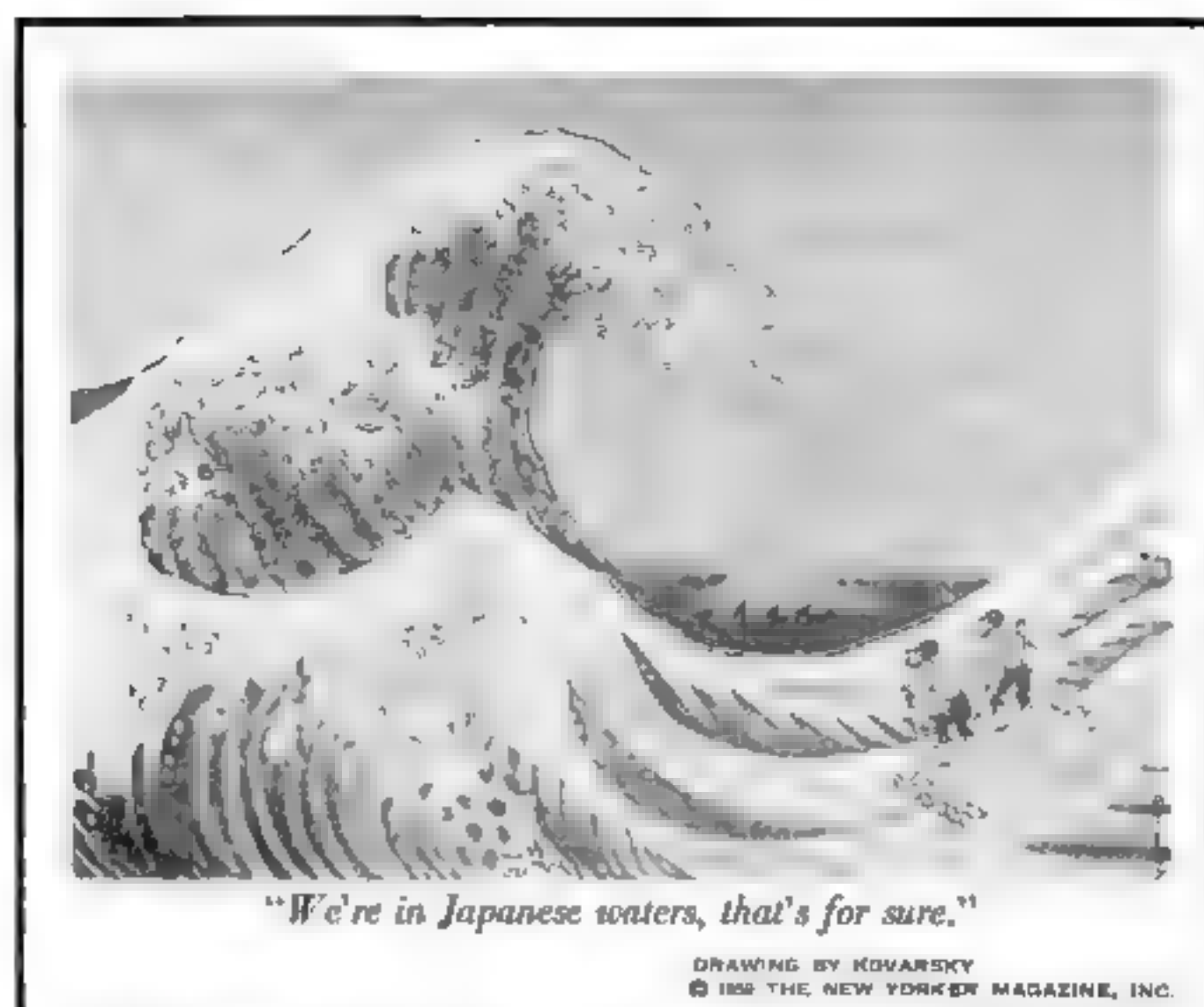
Artists share the hot seat with historic company

FINDING themselves in the hot seat of the art world, attacked by experts and laymen alike, the abstract expressionists are quick to point out that they are in the company of some of the most distinguished *personae non gratae* of art history. The "pathological" cubists, the "daubing" impressionists, "incompetent" Rembrandt, "obscene" Michelangelo—all came under fire for creating art that did not tally with the going opinion of what art should be.

The artists go back into history to answer the chief charge against them: that they fail to represent reality—in fact that they downright abandon it. From his first painting on a cave wall, they point out, man has devised images to convey not only what he saw in the world, but what he felt and believed about it. As the pageant of art shows, men see, feel and believe different things at different times.

For example, the crisp, curling shapes with which Japanese artists traditionally depicted waves (see cartoon, right) are a far cry from the formless dabs of color which the French impressionists used to portray them. The Japanese painter was trying to depict a basic, permanent character of nature so he created clear-cut, generalized patterns to convey the habitual contours of waves. The impressionist, on the other hand, wanted to emphasize the constant flux of nature so he painted the waves in shifting, shimmering blotches of color. Though they produced opposite effects, both artists created images that successfully conveyed what they thought about reality.

Today the artist feels he is faced with concepts that are more complex and elusive than artists ever faced before. The focus of thought has shifted from the external, visible aspects of reality to the internal and invisible—the known but unseen forces that make up nature and man. Scientists are forced to explain the complexities of the world in terms



ACCEPTANCE OF CONVENTIONS is parodied by cartoonist who shows that the Japanese formula for depicting waves has become familiar image.

of mathematical equations. The abstract expressionist feels it is necessary for him to resort to equally esoteric symbols to convey such intangibles as energy, motion in space, the impulses of the subconscious.

The newness and obscurity of these symbols prompt another charge against the abstract expressionists: they fail to communicate, if indeed many of them have anything to communicate. This is quite an indictment in an age where communication is king, where advertisements, TV, newspapers and periodicals are focused on putting over a message, on "getting across" to the public. Actually the abstract expressionist shares some of the bold, knock 'em dead techniques of modern communications media.

CONTINUED

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ABSTRACT EXPRESSIONISM CONTINUED

But though the visual impact of his painting may be immediate and powerful, its meaning and content are not so easily apprehended. For the artist is in rebellion against the canned ideas and conditioned responses of our times, against the speed and superficiality that characterize so much of contemporary life. He does not want to create a work that can be caught onto instantly and perhaps forgotten just as fast. His unfamiliar images throw up a barrier against the hurried viewer. They present a mystery which, he hopes, time and effort and serious contemplation will illuminate.

The freewheeling techniques of the abstract expressionists arouse still more hostility. Opponents of the style condemn its sloppy, chaotic, accidental effects. They insist that the artist is just throwing paint around as a kind of emotional self-therapy. But a defender of the moderns, the distinguished scholar Meyer Schapiro, maintains that the artist is creating these effects on purpose. They are, he says, a counter-attack on the standardization of the 20th Century, the slick, impersonal, unindividualized goods stamped out by machines. Paintings, says Schapiro, are among "the last hand-made, personal objects within our culture." They are emblems of freedom and individuality. To dramatize this, the abstract expressionist emphasizes the stroke of his brush, the slash of his palette knife. He makes a feature of accidents (anathema to the machine age) and allows fingerprints and traces of mistakes to remain as visible scars of his creative "battle."

With all this hue and cry over meaning and method, it is easy to lose sight of a fundamental aspect of abstract expressionist art—its ability to please the eye. Even though a painting may not appear to say anything, though its technique may seem wildly unorthodox, it can still reveal harmonies of color and intricacies of form that are beguiling or stimulating to look upon. These qualities can be experienced in much the same way as the chords and themes of music—provided the viewer just relaxes and enjoys it.

Unfortunately, but inevitably, abstract expressionism has attracted a horde of mediocre practitioners who, capitalizing on the easily mastered tricks of the style, produce empty spectacles that are as decorative as wallpaper and no more meaningful. These hangers-on far outnumber the true creators and have done much to confound viewers.

If abstract expressionism follows the pattern of history, it will gradually be understood by the public at large and the works produced at its highest level will very likely take their place in the panorama of lasting art. But by the time the public catches up with it, abstract expressionism is apt to be a thing of the past. Though present-day painters are busily assimilating the style, new generations are sure to transform or even reject it. For art refuses to stand still. The pioneers of today are already on the way to being the patriarchs of tomorrow.

DOROTHY SEIBERLING *LIFE Art Editor*



STRONGHOLD of abstract expressionism is New York City's Tenth Street where artists congregate in studios and galleries to talk over their ideas. This group gathered for coffee in the studio of Milton Resnick (in white shirt, rear) whose seething, heavily textured paintings lean against the wall.

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A Worldly Banker on Worldwide Job

I'M not anything I ought to be for this job," says Eugene R. Black, president of the 68-nation World Bank. "I had little experience in international banking. I'm certainly no linguist, and I never made any speeches." Nevertheless Black has built the bank into the free world's largest financial institution, capitalized at \$21 billion. It is also the leading force for bolstering the economies of underdeveloped countries, and Black has become the leading worldwide missionary for private enterprise.

His continental manner, soft southern accent and scholarly interests belie Black's Wall Street background. Born in Atlanta in 1898, he majored in Latin at the University of Georgia and long has been an amateur student of Shakespeare, whose lines he drops into speeches. After college, he became a crack bond salesman, then joined Chase National. He was a senior vice president when tapped for the World Bank job in 1949. During his 10 years with the World Bank he has visited 52 member nations. Says Black: "I'm an international civil servant."

The World Bank is an international lending agency. Any country can apply to join and, once accepted, is eligible to borrow from the bank. Voting power in the bank is determined by the amount each nation has put in. The U.S. has subscribed to 32% of the stock, hence has the biggest vote, and an American has always been president. To date, the bank has allotted \$4.5 billion in loans without a single default, and helped to funnel private investment capital into areas of greatest need. "Economic development in all parts of the world is something you can't stop," explains Black. "What we have got to see is that it progresses in the right way, for the future of mankind rides on the outcome."

FASHION plate, Black wears Homburg and British suit as he emerges from Washington hotel after World Bank lunch.

"I was in Wall Street for many years, but I decided the most important challenge facing us is strengthening world economy. I'm putting my whole life and energy into it and I'm not going back to Wall Street."





WORLDLY BANKER

CONTINUED

APPROVING look is given Black by his wife Susette before they leave for party.

"Sue has a knack for getting to know people. When we travel she makes out a list of people we'll meet and studies it. I don't—I couldn't. Sue is perfectly wonderful."

AFFECTIONATE greeting is given host by Mrs. Edward Smith at party at Blacks'.

"We try to hold down on parties. I don't go to cocktail parties anymore because they are barbarous. But the party tonight is the kind I like—just a group of old friends."



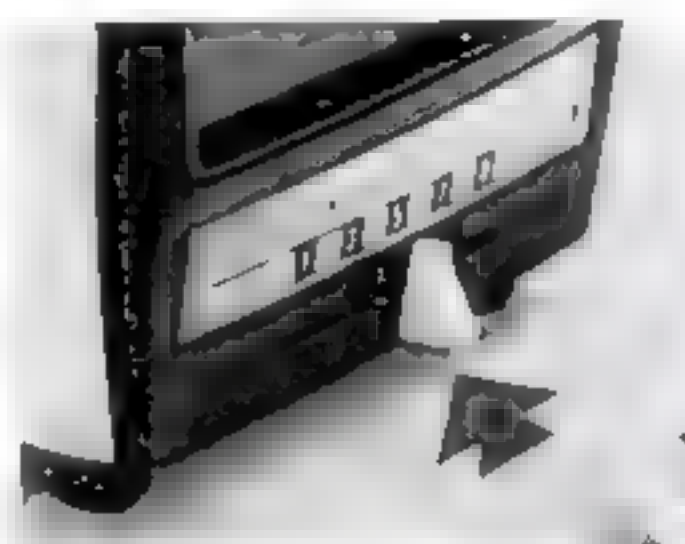
GENERAL ELECTRIC



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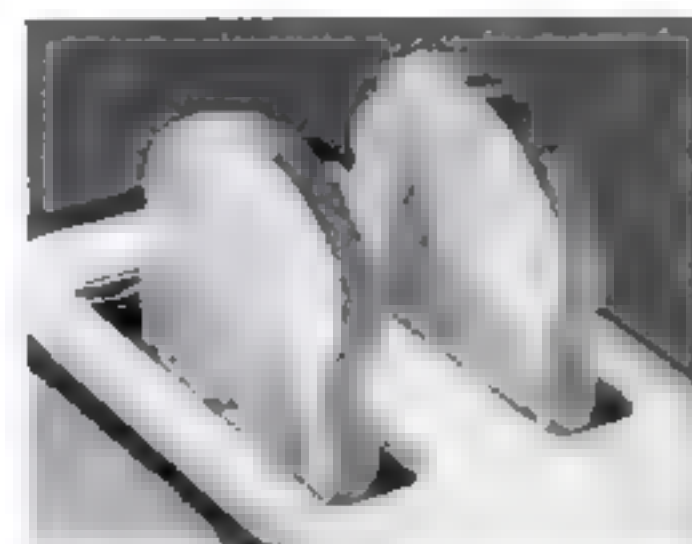
Here's a General Electric Toaster to satisfy even the most finicky toast-lover! It has a 9-position browning control that makes toast exactly to the shade you prefer, from pale golden to dark-dark, slice after slice!

The General Electric T92 Toaster makes a fine gift, too! You'll find it at your General Electric dealer's.



EXTRA! 9-POSITION BROWNING CONTROL

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THOUGHTFULLY, Black listens to speeches at annual World Bank monetary conference held in Washington. He spends two thirds of his time traveling, this year he has already been to Europe five times.

"The bank tries to develop a spirit of mutual trust with its customers. Countries come to us for help because

they know we are not involved in politics. Instead of forcing our way of life on them, we try to build a working partnership. This takes time and often we have to explain that there isn't enough money to do everything right away. This is an exhaustive process and sometimes I would prefer a form of life that gave me more time for leisure and contemplation."



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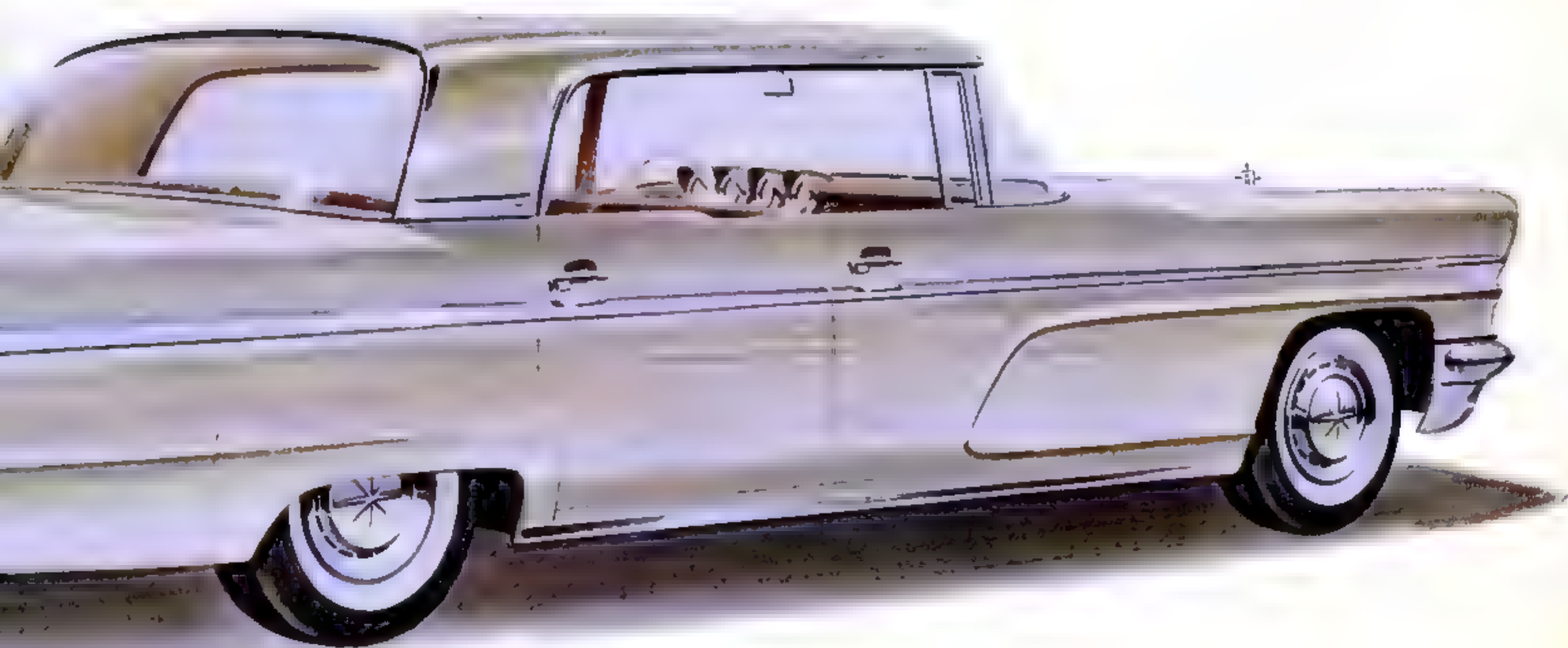
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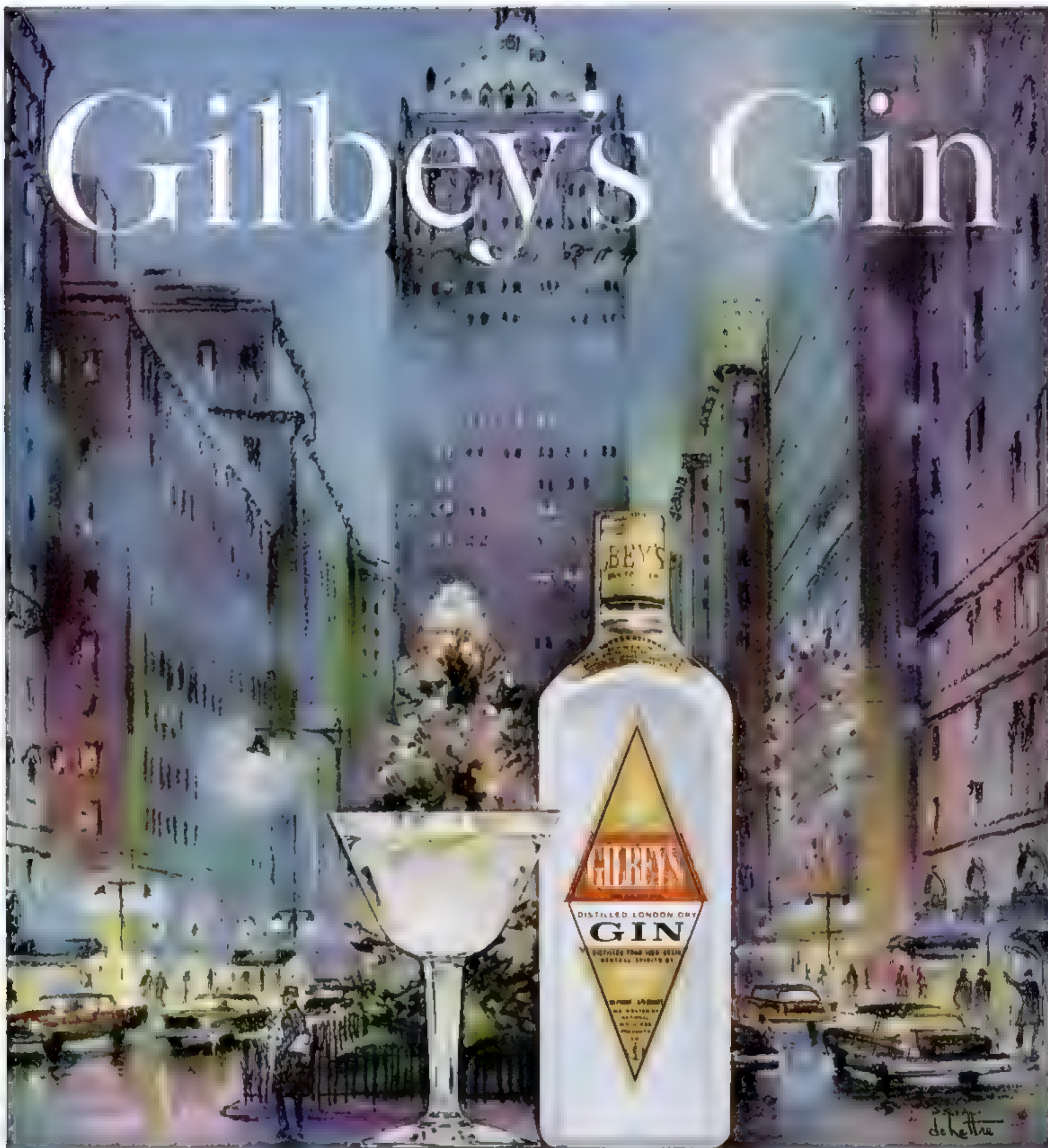
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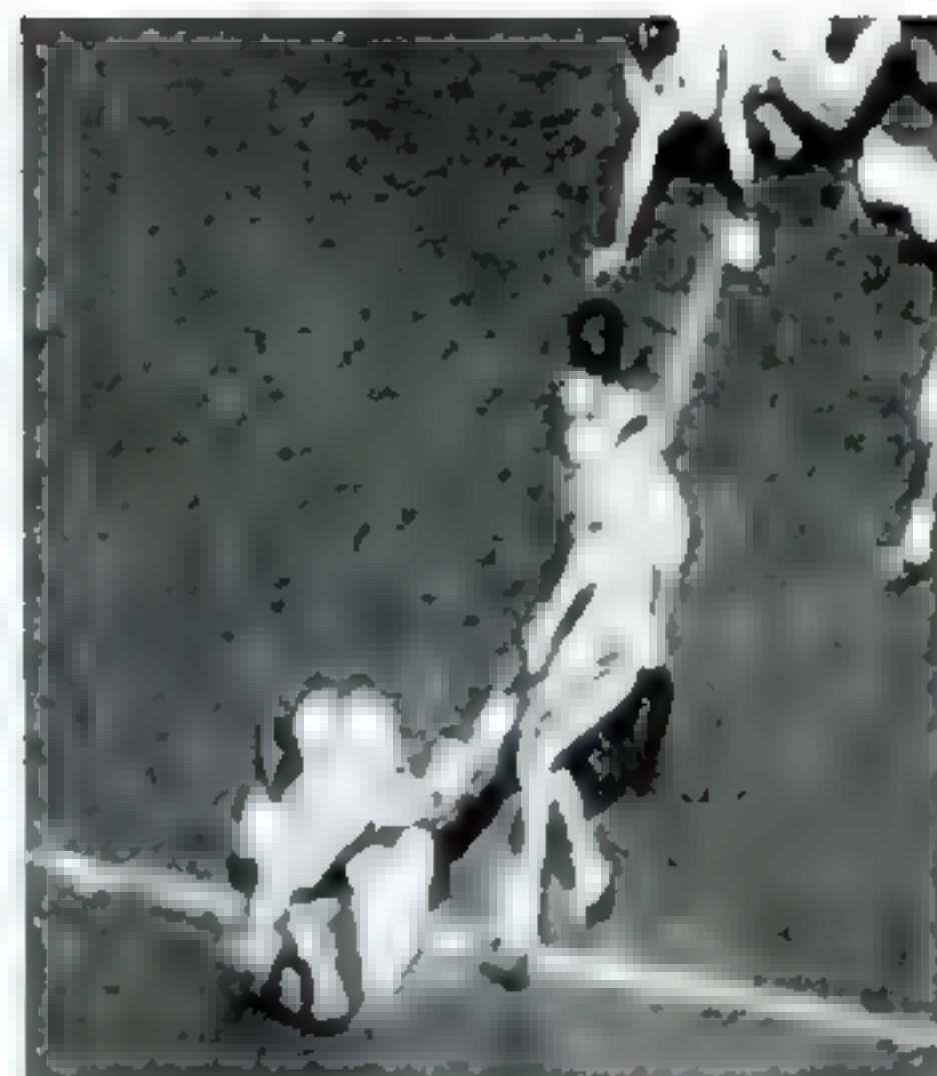
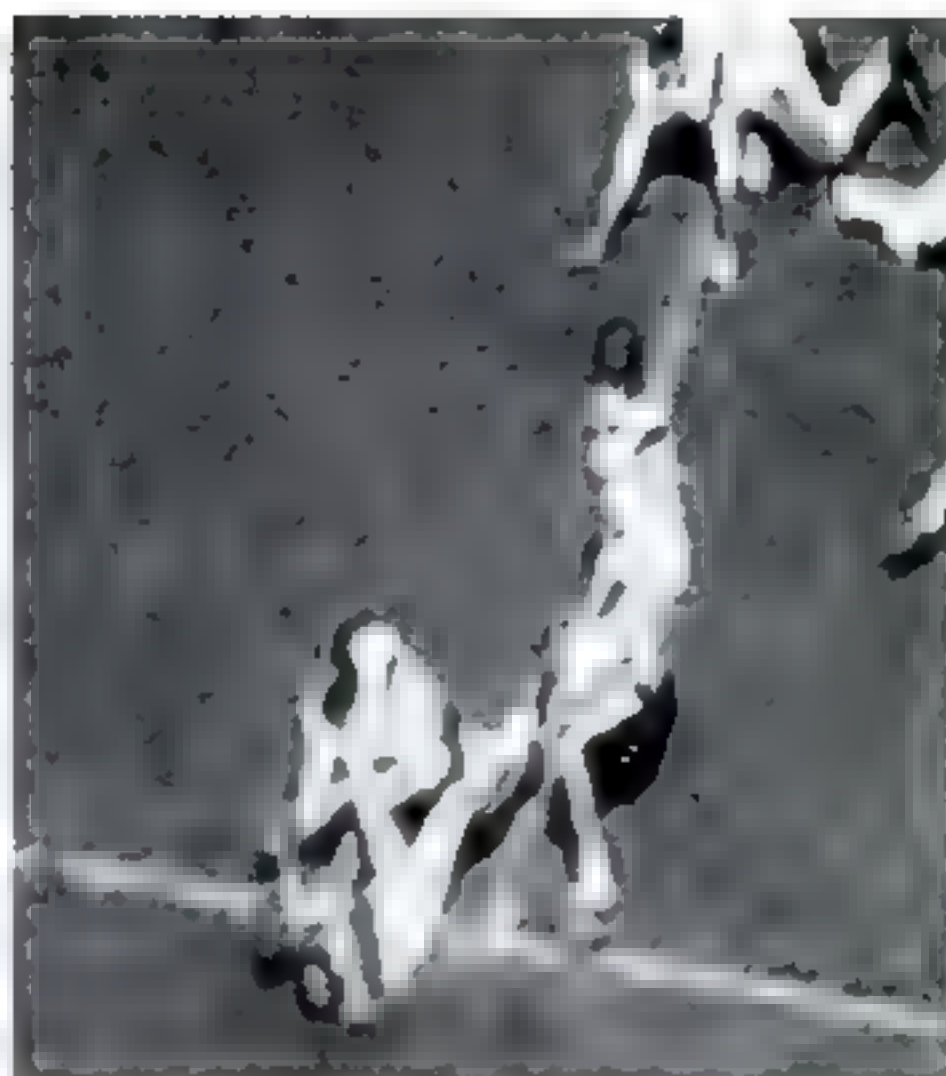
Among the bright delights of the season, you most surely will find Gilbey's Gin. This world-famous favorite with the century-old name has become traditional for holiday

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SCENE THAT CAUSED THE ROW



CONTROVERSIAL PLAY shows California Halfback Steve Bates down and out-of-bounds at left as U.S.C.'s Mike McKeever (68) and Al Bansavage (62)

charge. In center Bansavage stops but McKeever dives with his elbow corkscrewed, hits Bates at right. One side of Bates's face was shattered and required surgery.

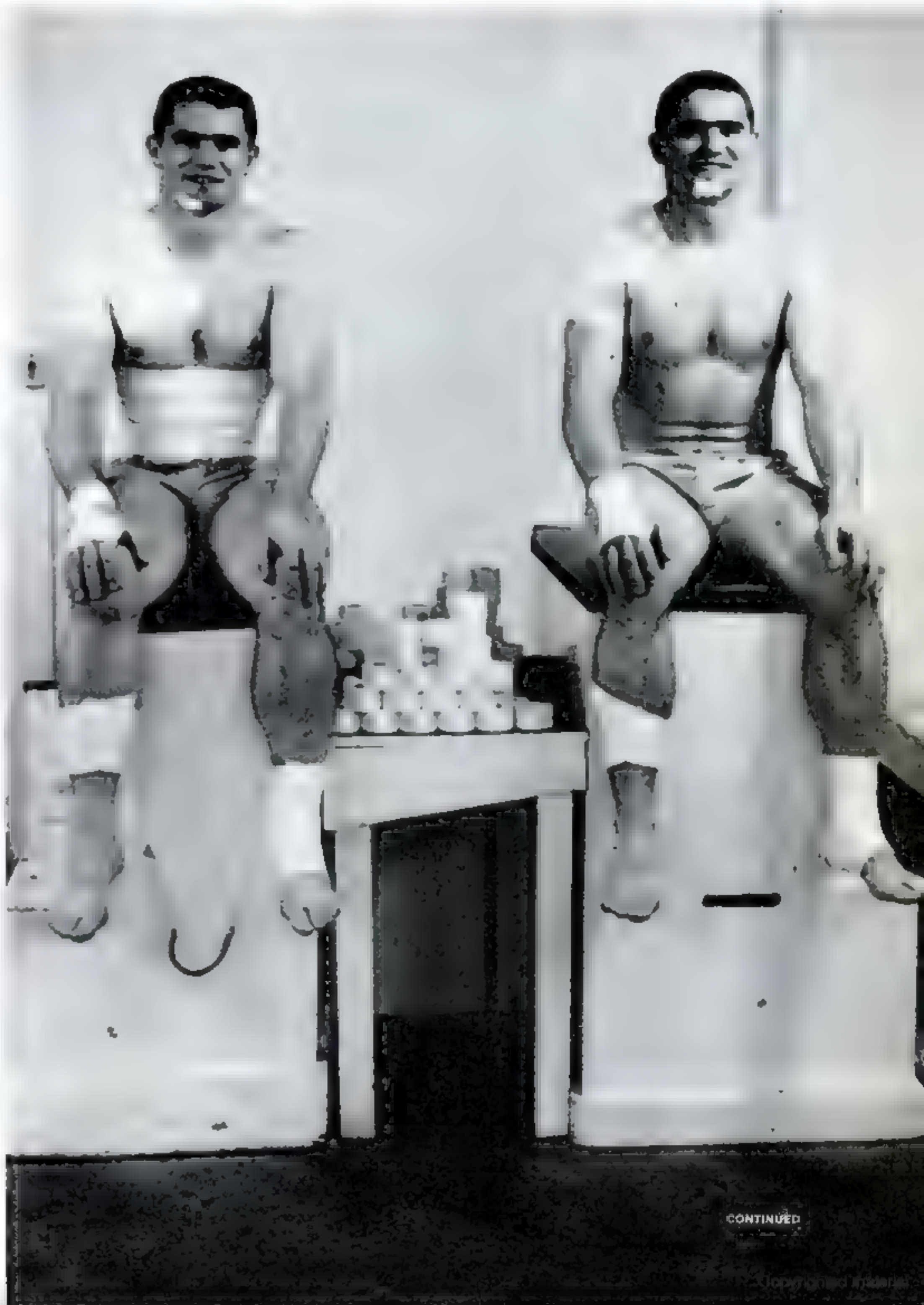
The Terror and His Twin

By just being twins Mike and Marlin McKeever created a stir at the University of Southern California, for twins playing on a bigtime football team are a rarity. They created even more of a stir by being potential All-Americans, Mike as a guard and Marlin as an end. But last week one of the McKeever twins created the biggest stir of all, throwing the whole state of California into an uproar.

The trouble stemmed from an incident in the U.S.C.-California game (*above*) in which Mike, the terror of the two, was accused of deliberately putting a California halfback out of commission. Cal's coach screamed "foul play" and Cal's president got into the act with an official protest to U.S.C. demanding that "corrective" action be taken.

The identical McKeevers faced the tempest side by side. When they are out of uniform, nobody can be sure which is which and whom to be mad at. Since starting together in high school (*LIFE*, Nov. 26, 1956) they have shared almost everything. Even their football injuries have been remarkably similar (*right*). On the campus last week U.S.C. President Dr. Norman Topping sought them out and placed a fatherly hand on Mike's shoulder as a gesture of understanding. Of course, the shoulder he grasped belonged to Marlin rather than Mike, and the blushing educator had to repeat the gesture.

TWIN INJURIES suffered at football by the McKeever twins. Marlin (*left*) and Mike, include cut chins, separated shoulders, injured shins, broken right hands and sprained left ankles. Of corset on injured rib, Marlin says to Mike, "Don't laugh, buddy. You're next."



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VULNERABLE FACE GUARD of type worn by injured Halfback Bates does not keep out elbows. In demonstration here elbow is thrust to rear of helmet.

ROUGH OUTLOOK

The McKeevers look so much alike that to tell them apart as babies their father once had to paint "Mike" on the belly of one and "Marlin" on the other. Now they think alike about football. "We get sheer pleasure out of it," says Marlin, "out of outthinking the other guy, and out of knocking people down. It's just plain fun." But Mike's interpretation of this often causes trouble. In the San Francisco Bay area, where neither of them would win a popularity contest, he is known as the "unhousebroken one." He is at his unruliest against Cal and Stanford, and those teams have suffered the most (below) from his rambunctious play. After Mike was thrown out of the Stanford and Cal games two weeks running, the U.S.C. coach, Don Clark, said, "He played one of the greatest games I have ever seen, and it's a shame that his outstanding efforts are being beclouded by these accusations."



CAL'S JOE KAPP



STANFORD'S DICK NORMAN



CAL'S STEVE BATES



CAL'S PETE OLSON

CASUALTIES OF MIKE'S PLAY include Cal Quarterback Joe Kapp whom he roughed up last year. In this year's Stanford game he was accused of roughing Quarterback Dick Norman, was later ejected for hitting another player. After injuring Bates this year he was thrown out for elbowing Pete Olson.

CONTINUED

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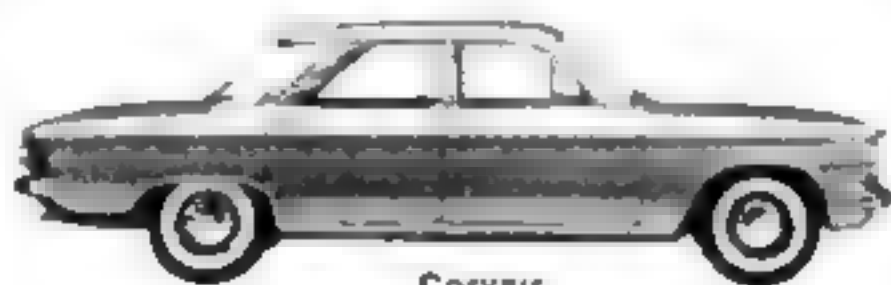
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TWINS CONTINUED



TRYING TO BE DIFFERENT, the twins drive cars of contrasting colors. Marlin owns a white Triumph and Mike a black Porsche bought with earnings from summer jobs. They no longer dress exactly alike.

TASTES IN GIRLS also vary. Here, sipping orange drinks in Trojan Grill, Marlin (left) sits with Suzie Blackman, a brunette to whom he is pinned. Mike, who prefers blondes, is out with Judy Primrose.



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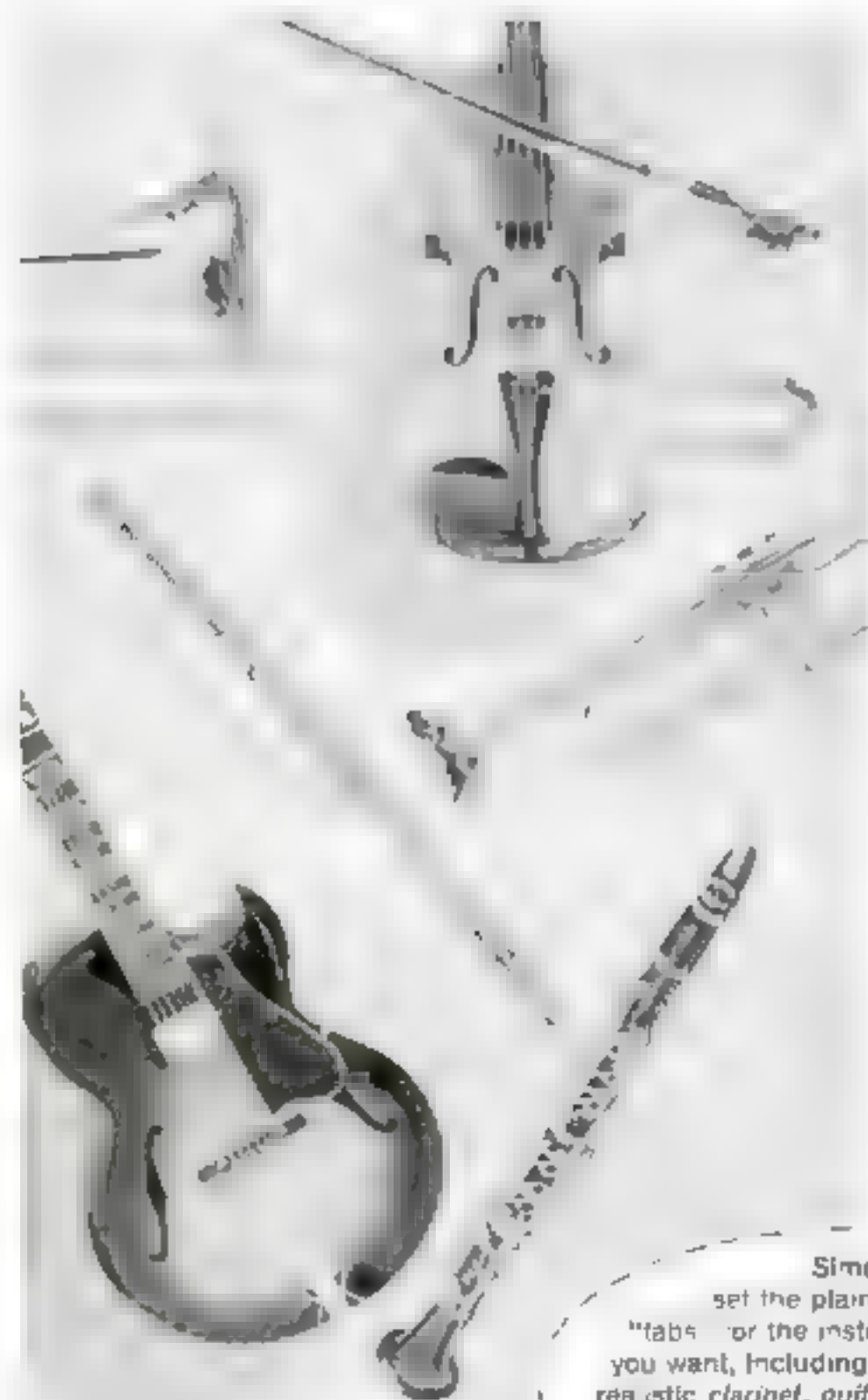
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Bassett

Fifty million American women can't be wrong . . . the French truly had a way with furniture. In the Marseille group, Bassett has captured the authentic proportions and character of Louis XV furniture . . . and scaled it to today's modern needs. Then Bassett has matched the superlative craftsmanship of the French . . . and scaled the price to your budget.

Whether the flavor of French Provincial is just right for your taste . . . or if you prefer Modern,

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ABOVE In two finishes—Patrician Cherry veneer or Chateau White hand trimmed with gold. Triple or double dresser with king-sized mirror of Pittsburgh Plate glass. Poster, panel or bookcase bed, dainty powder table.

RIGHT: The Marseille group also offers a wide selection of pieces to make your dining room a reflection of your own good taste. Large buffet, two china styles, oval, rectangular or drop leaf table.

DETAILS OF BASSETT CRAFTSMANSHIP

Carefully hand-rubbed Grand Rapids Guardsman finish for lasting beauty.

Extensible Steelshades on tables. Won't sag, open smoothly in any climate.

Drawers center-guided to slide smoothly. Waxed interiors, dustproof.

Bassett seal in left hand dresser or buffet drawer guarantees quality.



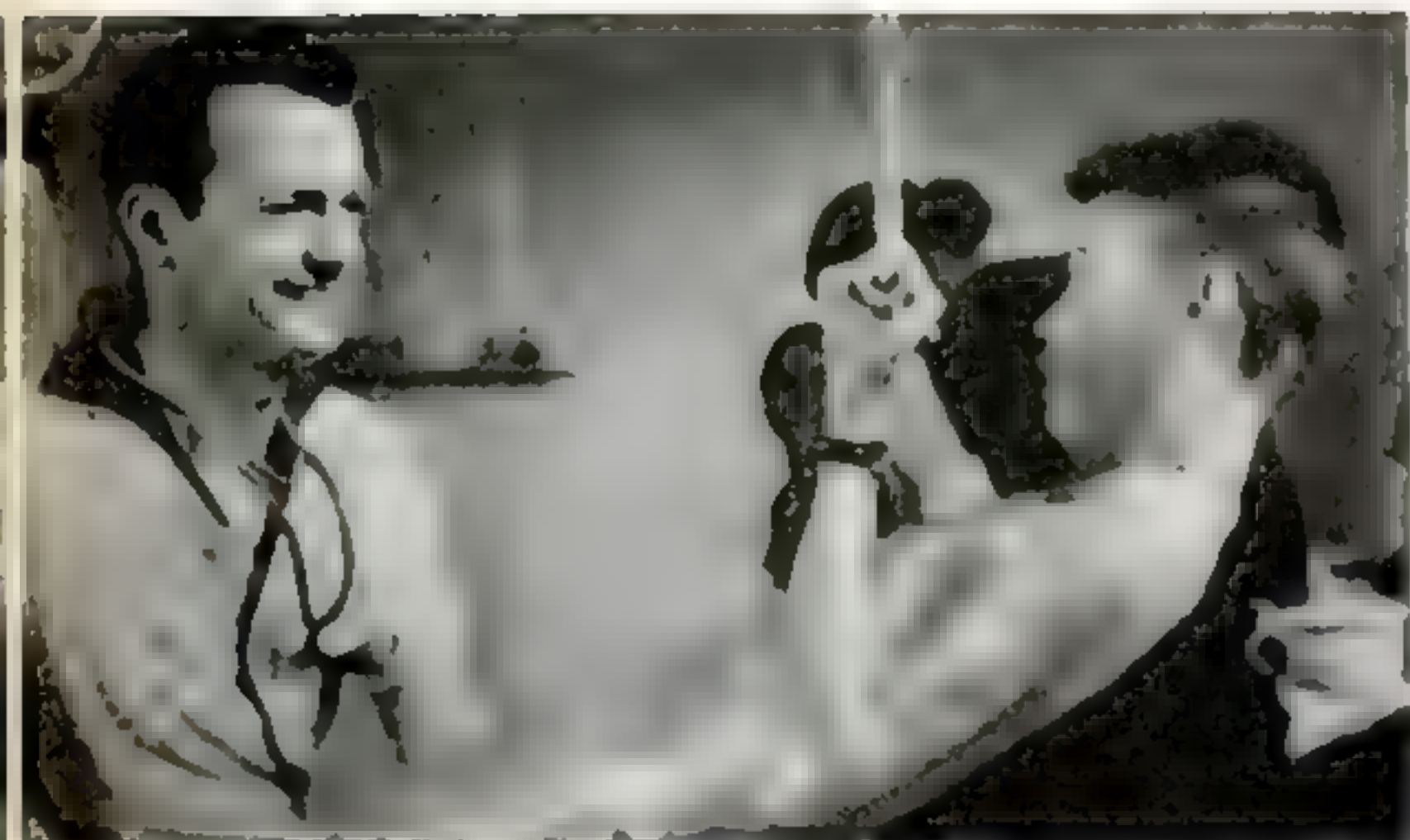


David R. Calhoun, Jr., President, St. Louis Union Trust Co., President, St. Louis Civic Progress, Inc., states: "LIFE's 1954 article was not very complimentary, showing St. Louis as ultra-conservative, losing wealth and industry and reluctant to pay for its many civic needs. But consensus was that LIFE had a pretty solid point and did our city a real service, for it helped put into motion forces that brought vast changes in the physical appearance as well as the philosophy of our city. St. Louis '59 has a far different outlook than the one described in 1954. The years since have been stimu-

lating and the results have surprised those people who thought this kind of progress could not happen here."

Shown above, some of the 24 members of St. Louis Civic Progress, Inc., who form the nucleus of a group of leading St. Louisans spearheading the remarkable progress of the St. Louis redevelopment program. Standing left to right, MORTON D. MAY, HARRY F. HARRINGTON, CLARK R. GAMBLE, W. B. McMILLAN, MAYOR RAYMOND R. TUCKER, JAMES M. DUNGLAS, VERY REV. PAUL C. REINERT, S. J. RUSSELL E. GARDNER, JR. Seated, back row, CLARK HUNGERFORD, J. W. MCAFEE, W. A. McDONNELL, DONALD DANFORTH, EDWIN M. CLARK, ARTHUR B. BAER, HOWARD F. BAER, CLARENCE M. TURLEY, ALOYS P. KAUFMANN. Front, DAVID R. CALHOUN, JR., AUGUST A. BUSCH, JR.

How people respond to



First-Aid. Thomas A. Dooley, a young St. Louis doctor, was so moved by the plight of thousands of Indo-Chinese refugees that he set up a hospital just 5 miles from the Red China border.

When Dr. Dooley returned to the U.S. to raise money for MEDICO, international medical aid agency he co-founded, LIFE ran his story. The results? "Pandemonium," said his mother, Mrs. Thomas A. Dooley, living at the family home in St. Louis. "The phone never stopped ringing; why, I actually lost my voice. We were flooded with letters, cables. It seemed that readers everywhere now knew such dedicated work was going on and wanted to help. Donations came and continue to come—money, pharmaceutical supplies, clothing, soap, even a shipment of lollipops for the children of Laos."

Painter's Progress. "LIFE's article marked one of the major turning points in public acceptance of my work," says Siegfried Reinhardt of Kirkwood, Mo. "It stimulated a vast, unseen audience for my paintings because LIFE lends authority to work it reproduces—has made people aware of what is going on in the difficult and complicated field of art all over the world. It would have taken me years to accomplish what that one article did for me."



Sight-Seeers. "25,000 people asked to see our farm, in Affton, Mo., in the year following LIFE's story," says August A. Busch, Jr., Pres., Anheuser-Busch, Inc., shown below with his wife on their daily ride through the 281-acre estate. "This historic site changed from a local to a national showplace; we have purchased 4 special trains to accommodate those who want to see Grant's Farm, and people still tell us they remember the story in LIFE."





Airport City. "The international coverage the St. Louis Airport Terminal got in LIFE helped make it the best-known award-winning project with which we've ever been associated," stated Architects Hellmuth, Obata & Kassabaum. "Since the LIFE story inquiries, visitors, official delegations from all over the world studying airport design continue to arrive in a steady stream."



Reign of Chemistry. "LIFE's photo-essay on the Monsanto Chemical Co. in Creve Coeur, Mo., brought immediate response from our shareowners and friends who were fascinated to see how our diverse products are transformed for consumer uses," says Dr. C. A. Thomas. "Our employees everywhere were proud to see their work, creating changes in America's daily life."



Lights Up. "It is gratifying to see the far-reaching impact of our 'St. Louis—The Strategic Center of America' campaign in LIFE," says Union Electric's President, J. W. McAfee. "It has brought response from civic-minded business leaders, interested teen-agers, our out-of-town stockholders and important industrialists—all intrigued with the good things happening in St. Louis."

in and around ST. LOUIS



Mayor
Raymond R. Tucker

"In 1954, LIFE did a pictorial treatment of St. Louis which emphasized the need for a civic reawakening for the effective treatment of the problems of a modern city. LIFE's article, widely discussed by St. Louisans, helped them understand the problems of their city and confirmed in many the need for action. In 1955, all of our citizens joined in a common effort, overwhelmingly passed a \$110,000,000 bond issue for capital improvements. Other steps have been taken and will continue to be taken."

The response of civic-minded St. Louisans to this story is only one instance of LIFE's power to stir great numbers of people to action.

On these pages you'll see several other ways in which the 32,000,000 readers of an average issue respond to LIFE. They constitute a force which can successfully move your products week after week.

LIFE Time & Life Building, New York 20, New York



Small Tanks. "Life hasn't been the same since the LIFE story on Crawltrak," says Leo V. Jacobson, inventor of the crawling combat toy. "Letters came from salesmen, distributors anxious to sell our product; actual orders came in by the score. Our national distributor's sales tripled over that preceding week and the end is not in sight."



Dining Boom. Says Mrs. Philip S. Kilpatrick, Manager of the Old Barn Inn in St. Albans, Mo., "Our reservations increased at least 17% after the LIFE Inns article in which we were just mentioned! Hardly a day goes by that some new visitor doesn't tell us 'We wanted to visit The Old Barn Inn because we read about it in LIFE'."



Business Tradition. Carl F. G. Meyer, Pres. of the hundred-year-old Meyer Bros. Drug Co., says, "The LIFE story about St. Louis, in which my family and I appear, started a flow of mail from California to Maine. Letters from friends delighted my family and congratulations from suppliers and customers gratified our company."



"Mr. Zoo." "LIFE gave me that title back in '51 and it stayed with me," says George Vierheller, Director, St. Louis Zoo. "LIFE's coverage of animals—the recent series on Darwin is a good example—has made people of all ages more curious. They flock here from all over the U.S. to see our unique specimens."

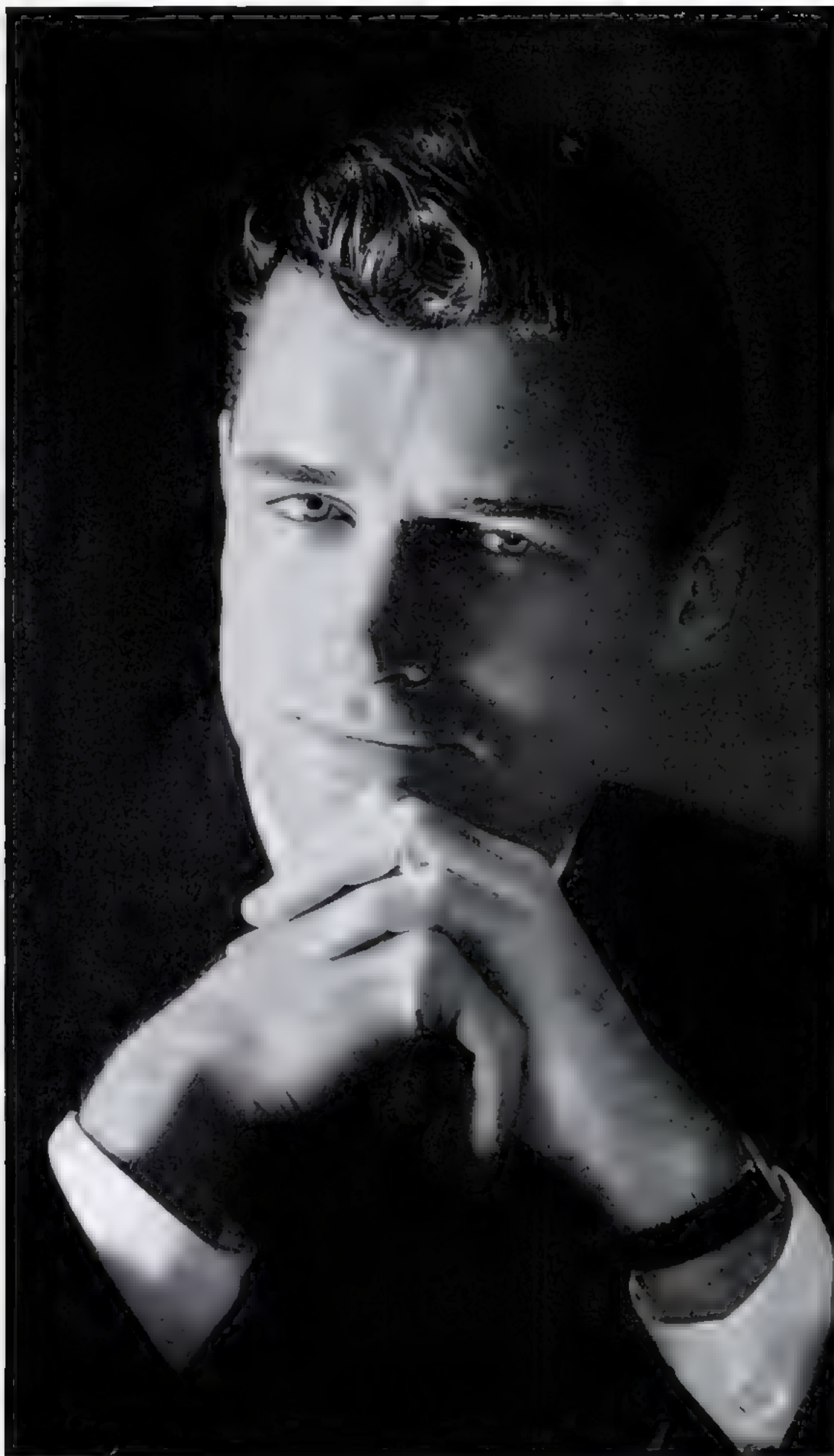
Revival of Chin-high Chokers

Half a century ago the beautiful Queen Alexandra of England took to wearing piles of necklaces to disguise what she considered to be a scrawny neck. Ever since, the choker or dog collar has been sporadically taken up by fashionable women for the very opposite reason—to draw attention to what they consider their lovely necks and shoulders. The dog collar days are coming back again now and this winter will see a profusion of chokers outdazzling all other types of jewelry.

The current revival results in part from the new Dior collection, which showed Edwardian chokers with day and evening clothes. U.S. firms are now even designing them to wear with casual clothes like sweaters. And for really dressy occasions when one dog collar is not enough, several worn together and wrapped right up to the chin (*left*) are even better.

TRIPLE CHOKER consists of three separate pieces—a rhinestone collar (\$100) worn with three-strand rhinestone-decorated pearl necklace (*top*, \$30, *bottom*, \$40) on each side. All are by Trifari.

CONTINUED



Aftermath of a lovely disturbance

when Wind Song whispers
your message—he can't
get you out of his mind

You are unique when you wear
Wind Song . . . because Prince
Matchabelli created this perfume
to *diffuse differently on each*
woman who wears it.

You are the lovely disturber that
wakens its fragrance to fulfillment.
As it warms against your skin,
Wind Song becomes the warmth
and rhythm of your own special
pulse beat . . . your pulse beat is
Wind Song come to life.

Wind Song is the subtlest form
of communication between wom-
an and man. Its aftermath is a
lingering and memorable mes-
sage . . . the message is you.

Wind Song



BY
Prince Matchabelli

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Perfume 3.00 to 25.00
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Better than aspirin—even aspirin with buffering for **TENSE, NERVOUS HEADACHES**

Acts Instantly to Give More Complete Pain Relief



How Tension Headaches Start



1. Tension builds up in neck and scalp muscles...



2. pulls painful pressure on nerves.



3. Tension and pressure cause headache pain. Anacin contains special medication (not found in aspirin or any buffered aspirin) to relax tension, release pressure and relieve pain fast.

ANACIN® relaxes tension, releases pressure, relieves pain fast!

Tense nervous headaches need the special medication in Anacin. Mere aspirin or even aspirin with buffering contains *only one* pain reliever and *no special medication* to relieve nervous tension. But Anacin contains a *number* of medically proven ingredients—each with a specific purpose. Anacin not only relieves pain incredibly fast but also contains special medication to relax tension, release painful pressure on nerves—assuring a better “total” effect—more *complete* relief from pain. Anacin Tablets are safer, too. They have a smoother action and do not upset the stomach. Buy Anacin today.



3 out of 4 doctors recommend the ingredients in...

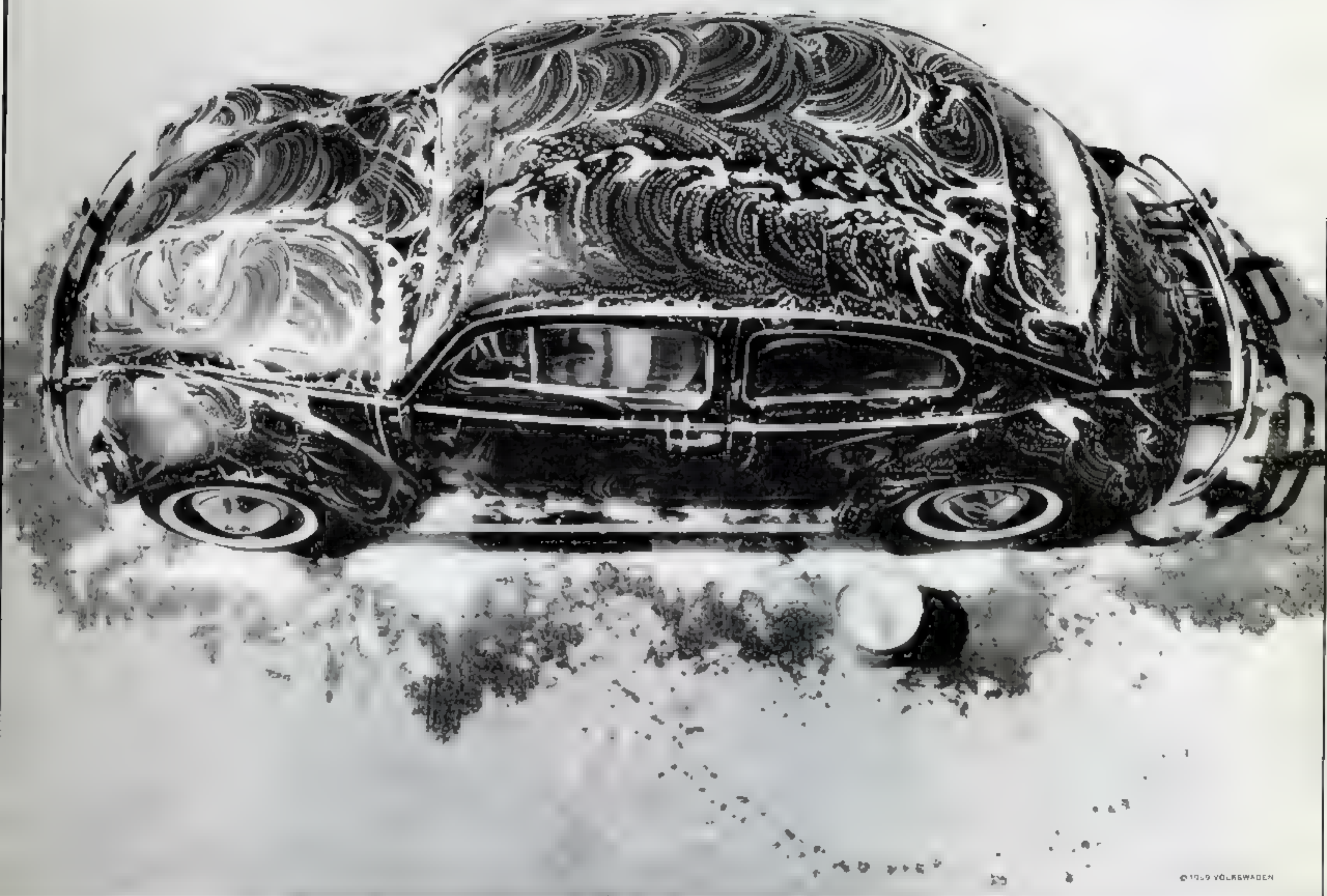
CHOKERS CONTINUED



ORIGINATOR OF STYLE, Queen Alexandra, is shown in her 1902 coronation regalia. Chokers were her personal property, not part of crown jewels.



EDWARDIAN INFLUENCE shows in a modern choker (Bonwit Teller, \$143). It is by Countess Zoltowska, who makes jewelry for Duchess of Windsor.



©1969 VOLKSWAGEN

The only water a Volkswagen needs is the water you wash it with.

All car engines must be cooled. But how? Conventional cars are cooled by water. The Volkswagen engine is cooled by air.

The advantages are astonishing, when you think about it. Your Volkswagen cannot boil over in summer or freeze in winter, since air neither boils nor freezes.

You need no anti-freeze. You have no radiator problems. In fact, you have no radiator.

In midsummer traffic jams, your VW can idle indefinitely, while other cars and tempers boil.

The doughty Volkswagen engine is unique in still other ways. Its location in the rear means better traction (in mud, sand, ice, snow, where

other cars skid, you go). And since it is cast of aluminum-magnesium alloys, you save weight and increase efficiency. Your VW delivers an honest 32 miles to the gallon, regular driving, regular gas.

And you will probably never need oil between changes.



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and Good Giving!



Size 5 5/8" high
3 3/8" high 5 1/4" wide

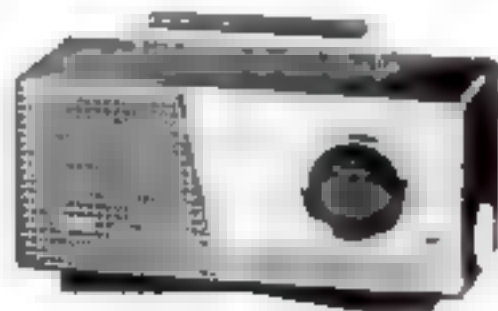
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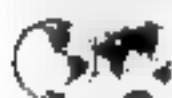


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write Dept. L for name of nearest store.

CHOKERS CONTINUED



McGUIRE SISTERS
appeared at a Dallas party
last month all wearing dog
collars. Christine's (left)
is of gold and rhinestones.
Phyllis (center) wears one
of crystal beads and Doro-
thy's choker is multicolor.



ELIZABETH TAYLOR
has several Dior chokers.
She uses many strands of
jet (at left) with sweater
for day time wear and com-
bines them with a rhine-
stone choker to wear with
an evening dress (below)



"He got the idea from
a science fiction movie."
for power tools to your liking

SAY WEN



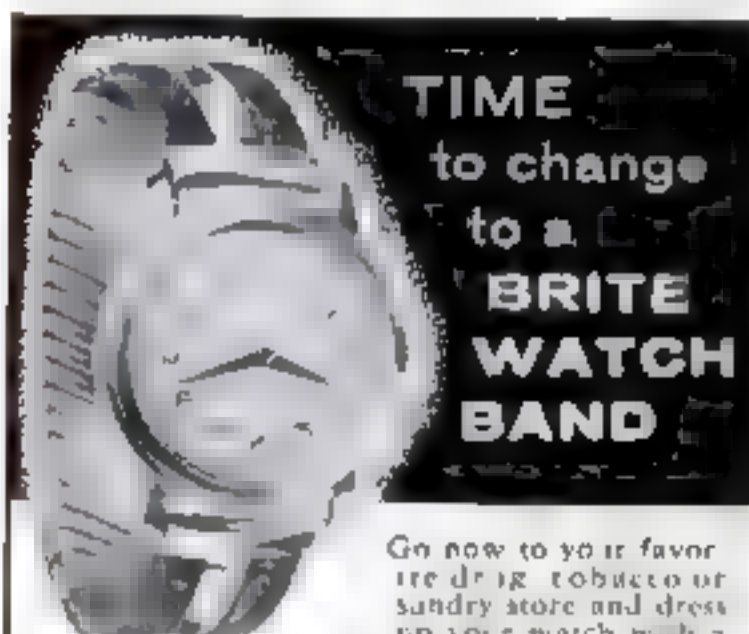
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any pattern, too! Cuts up to 1/2" steel,
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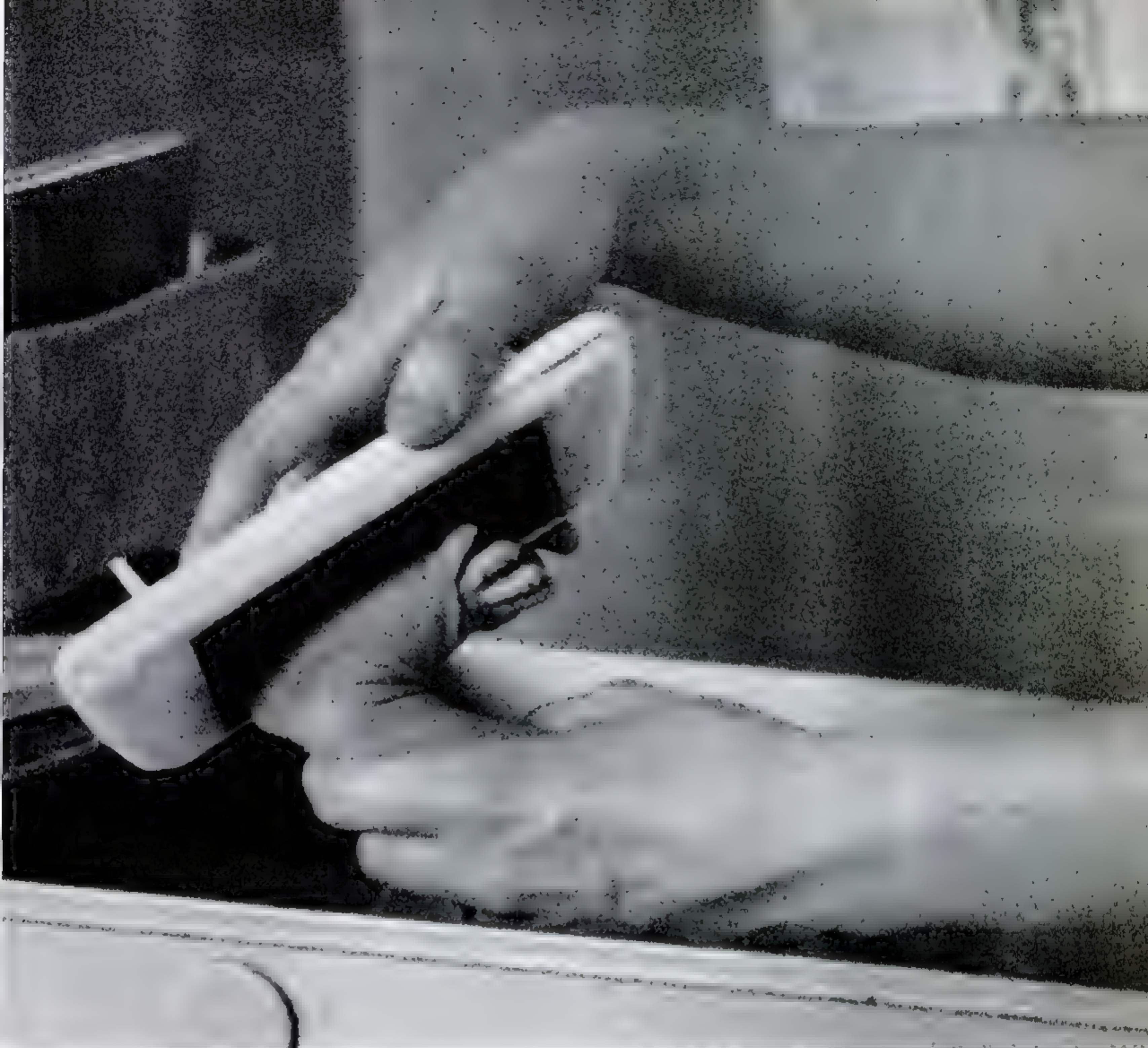


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A FEW MOMENTS AFTER HE IS BORN A PAD IS PRESSED FIRMLY AGAINST HIS PUDGY TOES AND THE BABY MAKES HIS FIRST MARK UPON THE WORLD

A Baby's Momentous First Five Minutes

In all his life Steven Woods will never undergo such a momentous flurry of new experiences—not, at any rate, packed in the brief span of five minutes. He has just been born and already (*above*) he is caught up in the customs of the world. Adult hands press a footprint pad to him to confirm his identity and distinguish him from all other earthly inhabitants.

The baby is the third child of Ruth and George Woods of Centereach, Long Island, N.Y. When he was born, at the John I.

Mather Memorial Hospital in Port Jefferson, N.Y., Photographer Eve Arnold was at hand to document his first five minutes. In that time all this happened. The umbilical cord, his lifeline, was cut and he was on his own. He was given some vigorous slapping on the feet to start him to wailing and get his lungs well started on their lifetime pumping job. He was footprinted, tagged, hung by the heels, measured, weighed, washed, dressed and brushed. And he was introduced to the most important person in his young life.

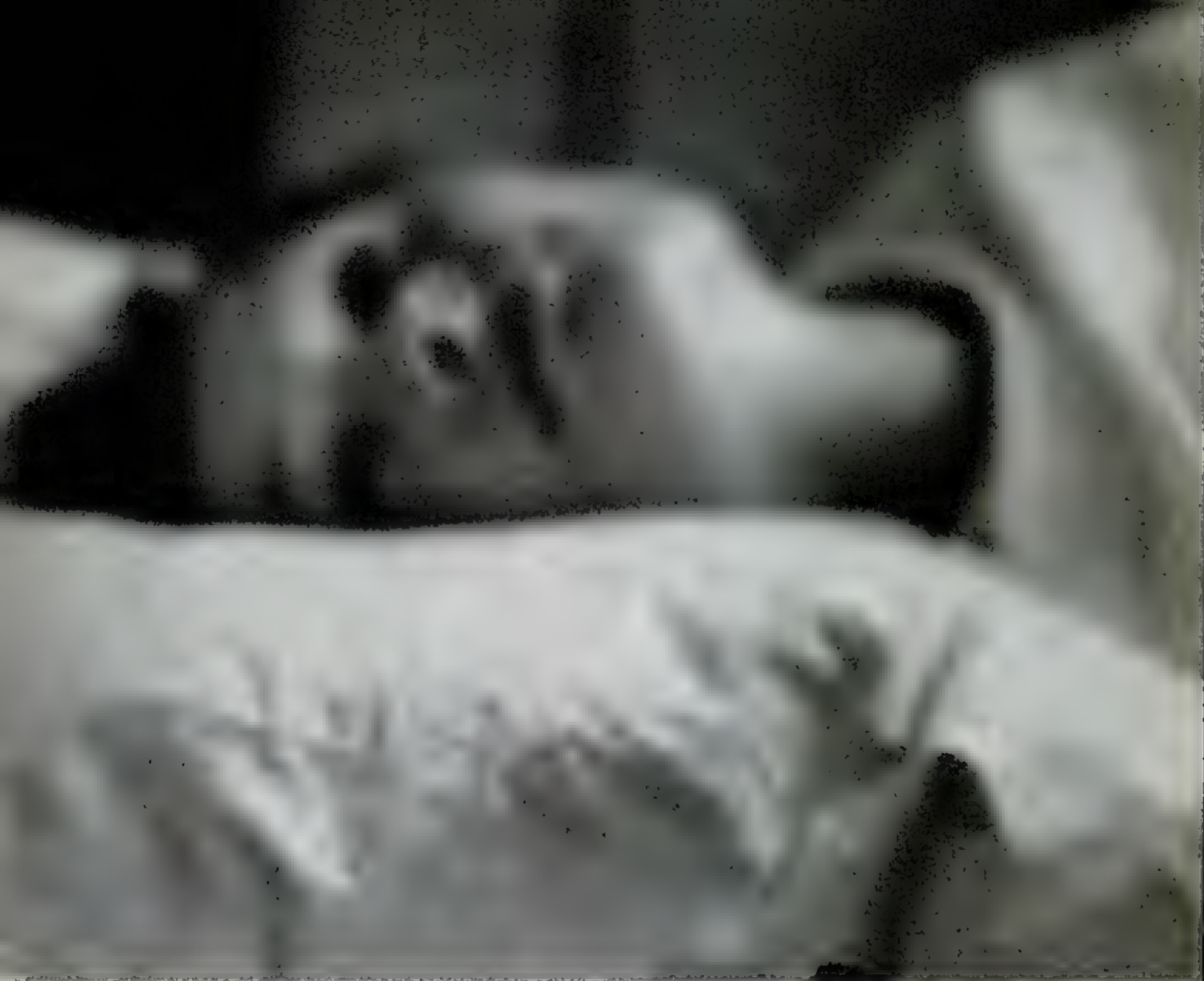


LYING HALF HIDDEN IN OBSTETRICAL RESUSCITATOR, A SPECIAL LITTLE BED EQUIPPED WITH OXYGEN AND SUCTION APPARATUS, ONE-MINUTE-OLD



TAGGING him, nurse attaches a bracelet to each wrist reading M (for male), Ruth Woods, 59-88360 (identifying number) 2 19 59, 11 10 a.m. Kuhke (the doctor).





STEVEN HOLDS ONE CRINKLED FOOT ALOFT WHILE MOTHER RUTH WOODS ON THE DRAPED DELIVERY TABLE STRETCHES TO GLIMPSE HER NEW SON

BATHING the infant, nurse's hands firmly grasp his head and quickly cleanse him all over with a soothing lotion. Steven, whose umbilical stump is held securely by a metal clamp, submits—so far—without too much complaining.



TREATING his tight-shut eyes with a germicidal solution, the nurse's hands apply a gonorrhea preventative as is required by laws of New York State for all newly born infants. Steven is now just about ready to leave the delivery room.



SHOWN OFF. Steven is held by the nurse so that his father is able to get a quick look at the new boy



A Life-size Portrait at Three Minutes

He has now attained the age of about three minutes and all of a sudden the nurse's hands dangle Steven's head down along with a tape measure. His color has been changing. When he was born he was a pale bluish hue because an unborn baby's blood gets only a little oxygen from his mother's blood. But during birth his heart starts pumping blood through the lungs. As the baby cries, he fills his lungs with air and the blood in his arteries absorbs enough oxygen to make it bright red. Now, as Steven hangs there upside down in all of his lusty 20-inch, 6-pound-9-ounce magnificence, his skin has mostly turned a healthy pink.

In this dramatic photograph, which shows Steven only slightly less than his actual three-minute size, he is screwing up his face and keeping his eyes clenched tightly shut, but is taking all this maddening the adults are giving him in his stride. And the way he doubts his chunky young legs to lift his body against the pull of gravity shows Steven Woods is a strong baby





Mother and Son in an Eternal Pose

Acting with a classic instinct, Steven's tiny fingers close and grip upon a large object—his mother's outstretched forefinger. Clutching it with his miniature fist, he helps create a timeless photographic portrait of mother and child love.

But this poignant meeting is a brief one. As soon as his mother has gotten a good look at her newborn and seen how healthy he is, he will be carried away, perhaps to sleep, perhaps to fill the nursery air with his loud and lively cries.



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always smoother because it's slow-distilled

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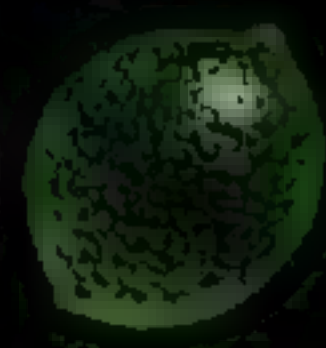
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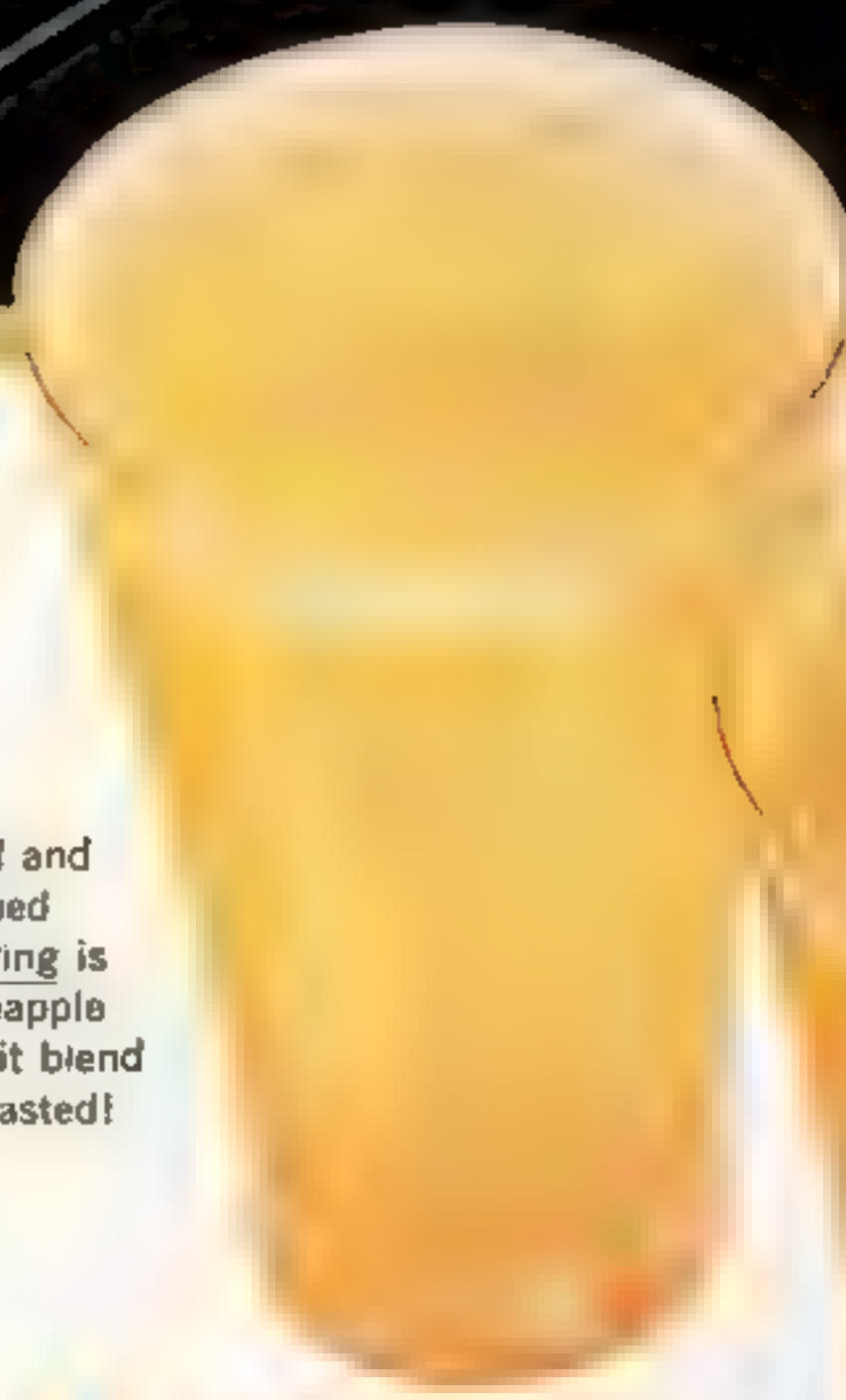
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Enriched with Vitamin C. Non carbonated. Not too sweet. Serve ice cold!

NIGHTCLUBS



DRESSED FOR WORK, WAITRESS KEVIN STANFORD SWINGS HIGH OVER THE PATRONS IN ROARING 20'S NIGHTCLUB



SLIDING TO WORK, Waitress Joanne Nothdorft is greeted by male patrons as she comes down coal chute

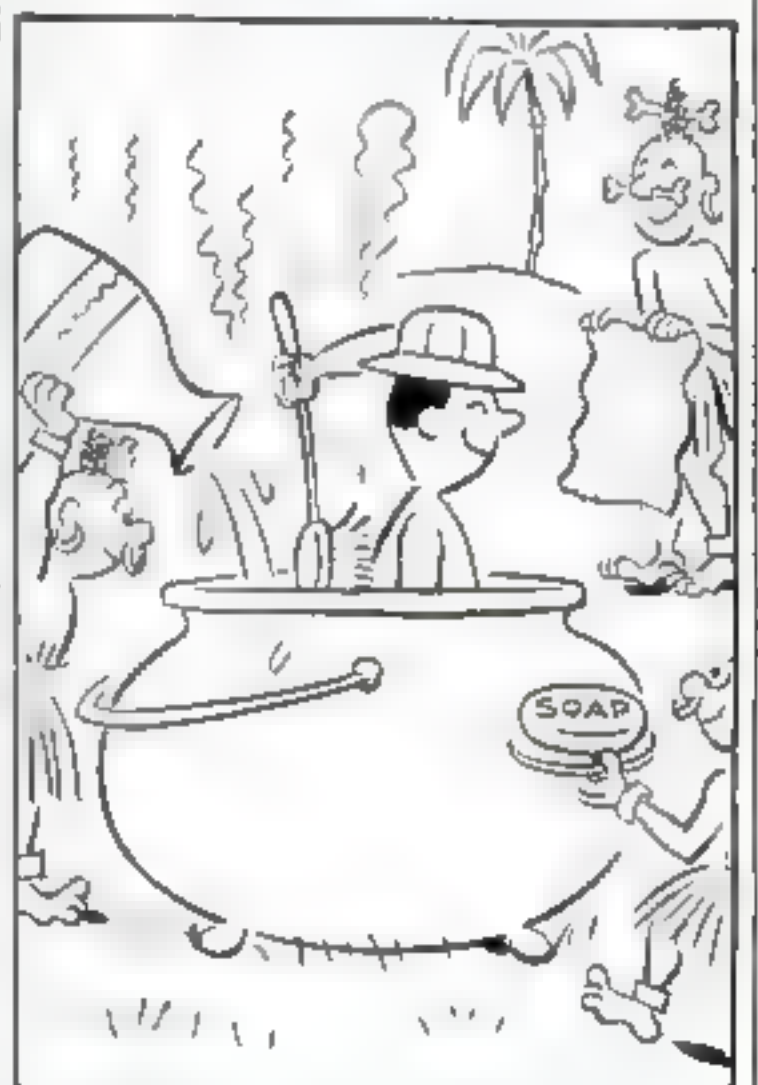
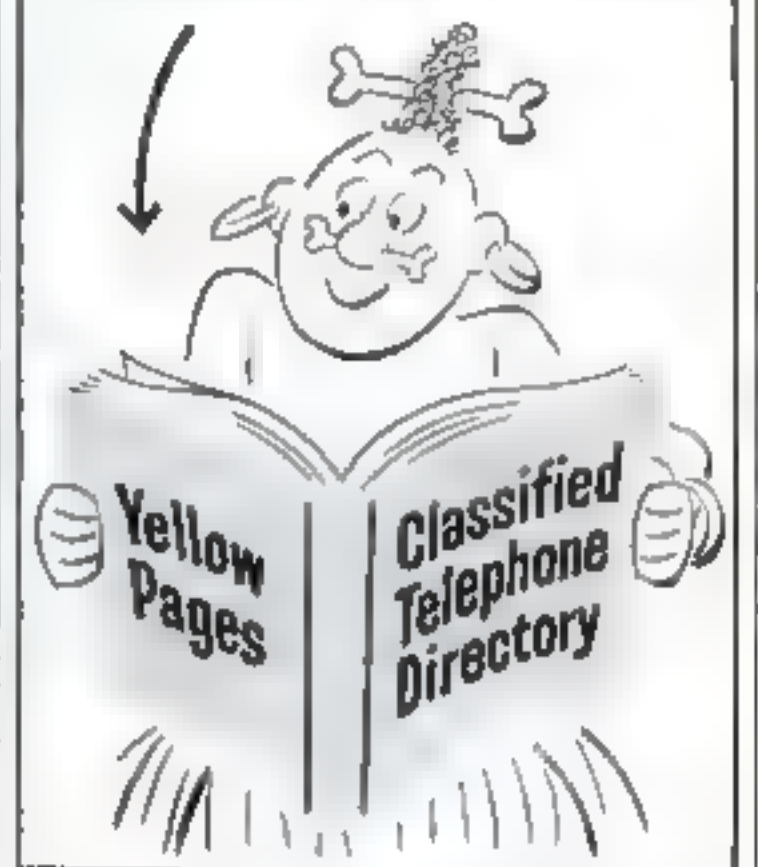
This Place Really Swings

When a man in a night club leans back to drain the dregs from his highball, he ordinarily sees nothing more interesting than the ice in the bottom of the glass. In Los Angeles at the Roaring 20's Crystal Room he sees girls swinging through the air above him—even if his drink has been only lemonade.

The 25 girls who work as waitresses in the club take their turns on the three damask purses hung by velvet-covered chains from the gold-trimmed ceiling. Between swings among the crystal chandeliers they come down to serve drinks to the patrons. They get no extra flight pay and so far none has fallen off. To get to their jobs, the girls slide down fire poles and coal chutes—props some of the patrons would like to take a turn on too. The management will have none of that. The playground equipment is for the help. The customers have to stay in their seats.



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POUNDING DOWN THE STRAIGHTAWAY IN THE CURRENT FILM, STEPHEN BOYD AS MESSALA (LEFT) TRIES TO OUTFEET CHARLTON HESTON AS BEN-HUR

THE GENERAL'S MIGHTY CHARIOTS

Lew Wallace got Ben-Hur going—and he's never stopped

by ROBERT COUGHLIN

ONE fall day in 1899 Charles Frohman, the theatrical impresario, dropped in at a dress rehearsal of a new stage show called *Ben-Hur*. In adapting a play from the novel, Producers Klaw and Erlanger had decided audaciously to bring the novel's chariot race to the stage, using treadmills for the horses to gallop on. Frohman sat through the three-and-a-half-hour drama and then delivered his opinion. "Boys," he said easily to Klaw and Erlanger, "I'm afraid you're up against it: the American people will never stand for Christ and a horse race in the same show."

This short judgment, phrased with such informality, nevertheless deserves immortality. Every year fortunes are won and lost in show business on good and bad guesses as to what the public will stand for. But against memorable competition, Frohman's rates as by far the worst guess in theatrical history. Not only did the American people stand for Christ and a horse race in the same show, but this particular combination of inspiration and perspiration proved irresistible. The play ran for 21 years. Twenty million people saw it, paying \$10 million for the privilege. Such later long-run hits as *Abie's Irish Rose* and *My Fair Lady* are practically tent shows by comparison.

Even so, this was merely the beginning of *Ben-Hur* as an entertainment. In 1926 Metro-Goldwyn-Mayer, after spending a record \$4 million and three years in Rome and Hollywood, released a film version of it starring Ramon Novarro as Ben-Hur and Francis X. Bushman as the villain, Messala. The movie played for a year on Broadway, a run rarely equaled since then for a dramatic film. It played in the U.S. and abroad

for several more years and was revived with sound in 1931 to do still more business—the total of \$9.4 million breaking all previous records.

Now again, 60 years after the chariot wheels first began to spin, M-G-M is betting that the thrill is still there. The new *Ben-Hur* movie, which will be released next week, goes on to fresh statistical superlatives. The stadium, which covers 18 acres, is the biggest single movie set ever built. Seven thousand extras occupy it for the race, which took three months of filming and 200 miles of running for its 15 minutes on the screen. The race scenes alone cost about \$1 million. The whole movie cost more than \$15 million, or about \$1.5 million more than Cecil B. DeMille's recent *The Ten Commandments*, and thus ranks as the most expensive picture ever produced. If it does not bring in upward of \$50 million at the box office, M-G-M will be surprised. The DeMille epic has done that already and, as an M-G-M official points out, "There aren't more than half the *Commandments* you could call really interesting. We figure we've got a superior story."

For those who came in late, that is to say after about 1932, it may be useful to recall what this record-breaking story is about. Outlining it is a little like summarizing the Grand Canyon, but briefly the plot of the novel (the movie is a rather loose adaptation) goes like this: Judah Ben-Hur, scion of a rich and noble Israelite family in the first years of the Christian era, is denounced as a traitor by his former boyhood friend, the Roman aristocrat Messala, who joins with the Roman governor of Judea to divide the Hur family's wealth. Ben-Hur's sister

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ON THE STAGE, William L. Mum (as Ben-Hur, left), playing before painted backdrop, says a Roman commander who later adopts him as his son.

BEN-HUR CONTINUED

and widowed mother are imprisoned in a secret dungeon and, while he is marched off—through Nazareth, as it happens, where a young carpenter gives him a restorative drink of water—to be a galley slave. In a great battle of the Roman fleet against a fleet of pirates, the ship he is on, which happens to be the flagship, is sunk. Ben-Hur manages to save the life of the commander, one Arrius, who adopts him as his son and takes him to Rome, where he becomes the Roman equivalent of a gentleman-jockey, a patrician charioteer (those years in the galleys had done wonders for his wrists).

Returning east later to search for his mother and sister, he visits Antioch and encounters his enemy Messala, who had come to compete in a big chariot race for the championship of the east. Ben-Hur enters the race, and he and Messala fight it out for seven laps before Ben-Hur crashes Messala's chariot in the final seconds and wins, leaving Messala humbled and crippled. Vengeance at last!

Traveling on to Jerusalem, Ben-Hur learns that his mother and sister are still alive but have become lepers and outcasts. Hating Rome for all the suffering it has caused his family and his people, he raises a secret army to drive out the Romans and install the King of the Jews whose coming had been predicted—and who turns out to be the same young Carpenter of Nazareth. Ben-Hur accompanies Jesus to Jerusalem, is present when Jesus cures two leprosy women, and thus is reunited with his long-lost mother and sister. He follows Jesus through his last days and his sacrifice, learns to understand his divine mission to all mankind, becomes a Christian and uses his fortune to help the early Christian community in Rome survive Nero's persecutions.

Meantime he has withstood the sinister charms of a bad woman named Iras and has married a virtuous girl named Esther, daughter of a faithful family factotum named Simonides. Iras, who has taken up with Messala (they deserved each other; bad was no word for them), finally kills him and then herself. Ben-Hur and Esther have three beautiful children and a villa in the country and live happily ever after.

This gothic plot, when fully upholstered by its author, Lew Wallace, in the deep plush prose of his period and presented as a novel in the year 1880, stretched to 200,000 words and 300 pages. Because of the fame it subsequently acquired as a stage and screen production, the easy tendency to forget that *Ben-Hur: A Tale of the Christ* was written to be read rather than acted. But in fact it was even more fabulously successful as a novel. In 1913—more than 30 years after its first publication—it was still so popular that Sears, Roebuck placed the biggest print order in history for a hard-cover tation book when it asked Harper & Brothers, the publishers, for a neat one million copies. By the time the copyright ran out in 1936, Harper had sold more than two million *Ben-Hurs*. Since then it has been issued by other publishers in other editions. Recently, with interest in the book stimulated by advance publicity about the forthcoming movie, 20 new editions—including paperbacks and comics—have

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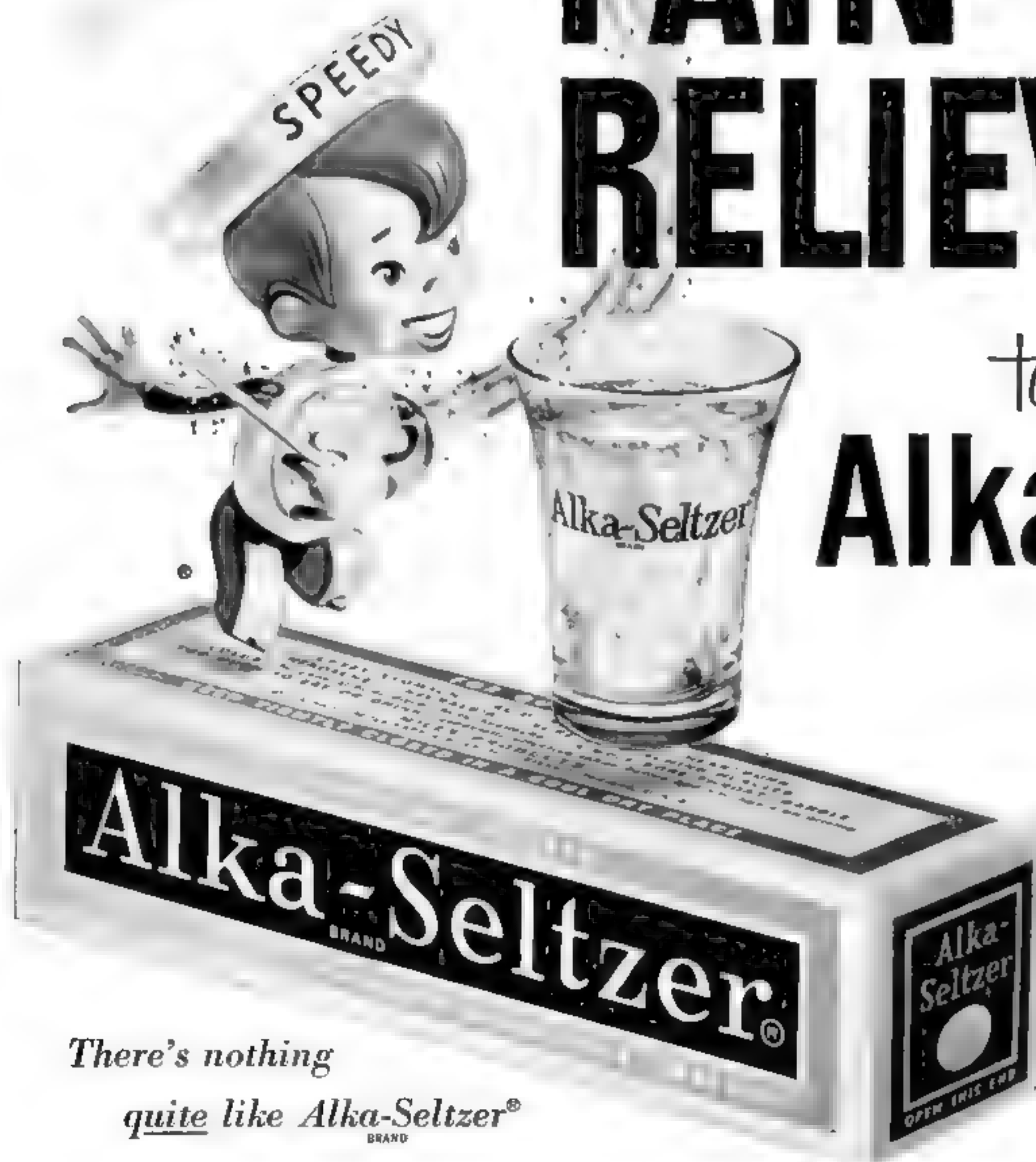
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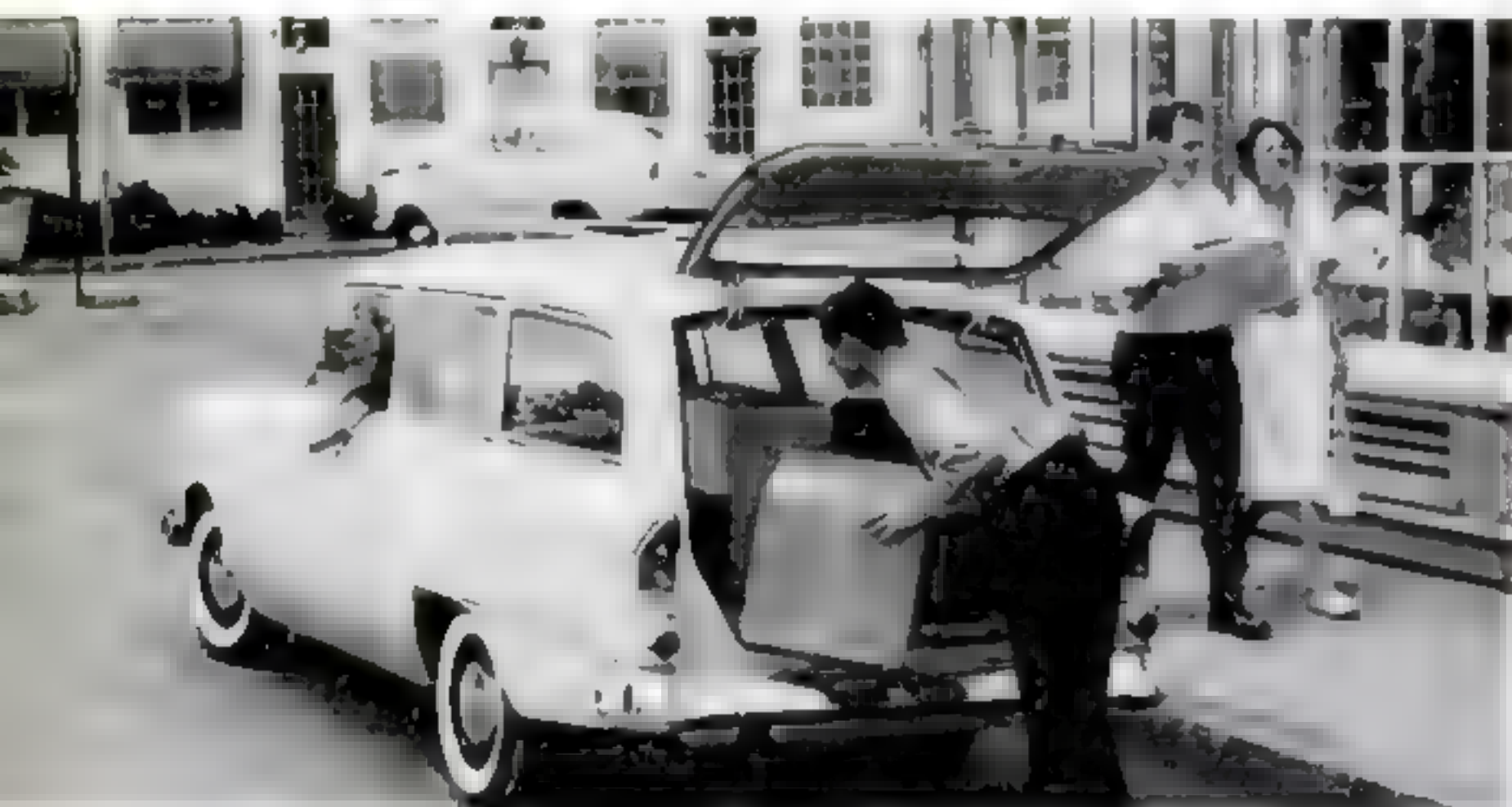
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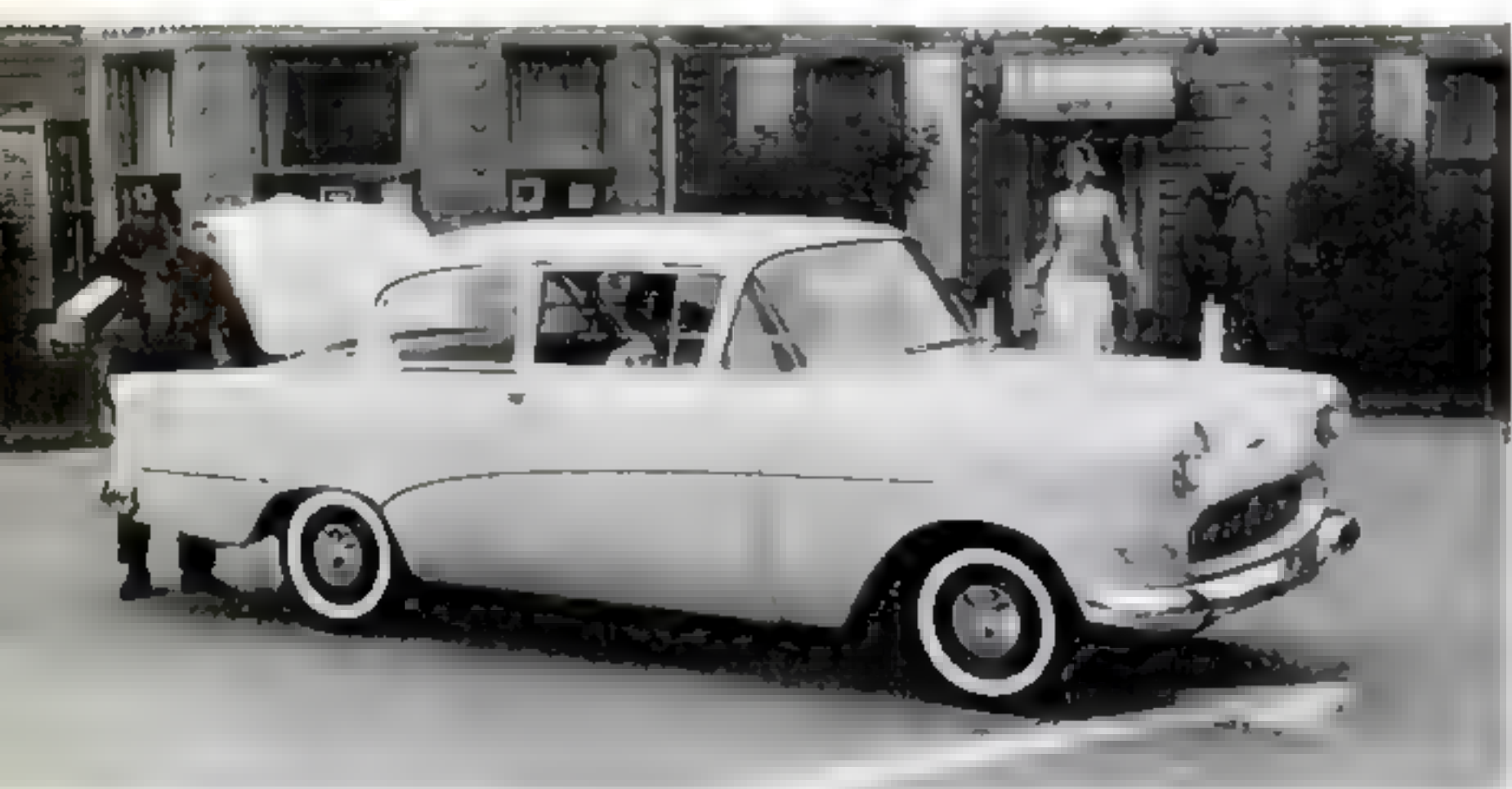
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STARS OF FIRST MOVIE, released in 1926, were Ramon Novarro as Ben-Hur and Carmel Myers as Iras, who tries unsuccessfully to seduce him.

BEN-HUR CONTINUED

been brought out. All these add another two million to the grand total. The chances are that more Americans have read *Ben-Hur* in some format at some time than any other novel.

Fantastic as all the foregoing figures are, *Ben-Hur* has a place in history that cannot be measured by figures. In fact, it has several places. First and mainly, it helped introduce fiction into many farm and village homes where novel-reading was considered a sign of frivolousness if not actually of bad character. *Uncle Tom's Cabin* was an exception, but it was considered less a novel than an Abolitionist allegory. *Ben-Hur*, on the other hand, while having a strong religious framework, was also a highly colored adventure story, written with every intention to thrill as well as to edify. And, as historian Stewart Holbrook has put it, "Ben-Hur rode that gilded chariot right through the front door to enter the homes of hard-shell Baptists and Methodists and other non-novel-reading sects, and to an eager welcome." *Ben-Hur* was not only revered, it was widely imitated and even plagiarized. It was not only read, it was memorized and (the chariot race especially) declaimed at innumerable school graduation exercises. It was not only the people's favorite, it was the first novel that General Grant (so he informed Wallace) had read in 10 years.

As a play it had a similar effect, bringing people to the theater—a diversion even more wicked than novel reading—who would hardly have dreamed of going before *Ben-Hur* gave the stage a moral tone. From Walla Walla to Poughkeepsie, excursion trains, carriages and later horseless carriages brought the population to the edifying spectacle. William Jennings Bryan said, "I have enjoyed *Ben-Hur* as the greatest play on the stage when measured by its religious tone and moral effect," and Billy Sunday exclaimed, "I wish a hundred million people could see the play."

A precedent-making error

IN 1907 it was filmed for the first time, and the producers inadvertently set another precedent, for they neglected to get permission. Brought into court by Harper and Wallace's estate, they maintained jovially that their moving picture—a one-reeler of 16 scenes—was merely good advertising for the book and the play. The court disagreed, awarded \$25,000 damages to the plaintiffs, and thereby established the right of copyright holders to a fair price—or an unfair one for that matter—for allowing a book to be made into a movie. When finally years later *Ben-Hur* was sold for filming, the deal was, characteristically, the biggest ever made. A syndicate bought it from Harper and the Wallace estate for \$600,000. But that was only the beginning. Instead of producing the picture, the syndicate resold the rights to the Goldwyn Picture Corporation, the price being 50% of whatever the earnings might turn out to be. Since they turned out to be approximately \$6.1 million, the final price of the story was some \$3,050,000! Modern writers can torment themselves with the following arithmetic: \$3,050,000 divided by 200,000 equals \$15.25 a word just for the movie rights alone, and this in a time when taxes were low and the dollar was worth almost twice its present value.

Again, though, the figures do not tell the most important part. The picture was still in its early stages when the Goldwyn company merged with other picture-makers to form a new company called Metro-Goldwyn-Mayer. *Ben-Hur* was among the very first M-G-M productions. Shown at a diamond-studded premiere in New York and

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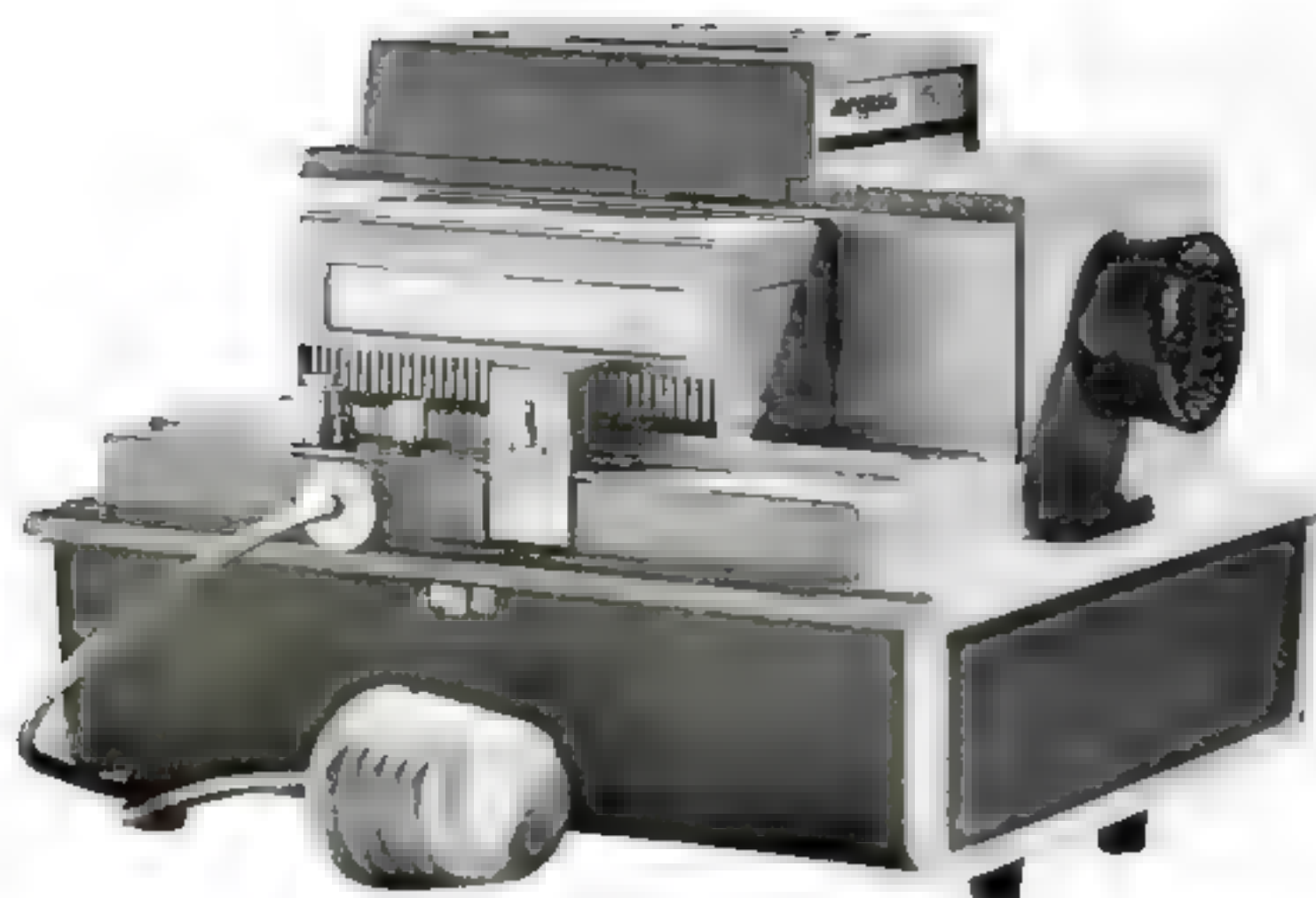
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BEN-HUR CONTINUED

wildly acclaimed, it gave the new company prestige and momentum at a critical time and helped greatly to push it to the top of the industry. At the same time it established a new dimension for storytelling on film. True, there had been movie spectacles before—the battle scenes in *Birth of a Nation* were a memorable example. There had been expensive pictures before—Douglas Fairbanks had spent nearly \$2 million on *The Thief of Baghdad*. But the estimate of Marcus Loew, head of M-G-M, was that normally "a star picture of the first grade costs anywhere from \$150,000 to \$300,000." How daring, then, to spend \$300,000 just to build the stadium, and how bold to invest \$4 million in the whole enterprise. *Ben-Hur*, for better or worse, gave Hollywood a decisive push into the era of the supercolossal.

Great best-seller, stage success, movie triumph, culturally influential in all three mediums, *Ben-Hur* clearly is among the most important books ever written in America. Lew Wallace, visiting the Klaw and Erlanger stage sets and seeing the \$15,000 treadmill and the other mighty preparations, reportedly cried out in amazement, "My God! Did I set all this in motion?" He died in 1905, long before he could know more than a fraction of the marvels he had set in motion. And like many other authors, he has been eclipsed by his own invention: Prince Judah Ben-Hur has become established in popular thought as a historical personage—but who knows Wallace?

Nevertheless, it really was Wallace who "set all this in motion." And this month as Prince Judah comes dashing down the straightaway in the million-dollar climax and does in the dastardly Messala once again, it is fitting that the author be introduced and take a bow.

Indiana's famed Senator Albert J. Beveridge once described Wallace as "a strange and fateful mingling of dreamer and of warrior, of lawgiver and of writer, of idealist and realist, of prophet and performer." He was all those things, but above all he was a romantic, both favored and troubled by the romantic's tendency to see himself and all the world around him in dimensions and colors bigger and brighter than life. He was a dramatic person, and dramatic things kept happening to him. He leaped into fame in the Civil War and fell again literally overnight. He was a general in the Mexican army, U.S. governor of the Territory of New Mexico in the days of Billy the Kid, U.S. minister to Turkey in the days of Abdul-the-Damned. He had miserable failures and startling successes. He had a strong sense of theater—and his own life was pure melodrama.

He began as the wayward son of a distinguished father. David Wallace, lawyer and former West Pointer, rose in Indiana politics to be a leader in the state legislature, then lieutenant governor and governor. Later he served a term in Congress. Lew, his second son, born in 1827, was a sore trial. Instead of going to school he roamed the woods with his dog and gun: by age 13 he had managed to fail four schools in four successive years. He liked to read, but instead of reading useful things he chose the adventures and romances of James Fenimore Cooper and Sir Walter Scott. By the time he was 16 he had written an imitative novel of his own, *The Man-at-Arms: A Tale of the Tenth Century* (it was never published). That year he and a friend ran off to join the Texas navy and avenge the Alamo. Pursued and brought back, he faced his indignant father, who declared, "Since your sixth year I have paid school bills for you; but one day you will regret the opportunities you have thrown away. I am sorry,

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disappointed, mortified; so, without shutting the door upon you, I am resolved that from today you must go out and earn your own livelihood. I shall watch your course hopefully."

Cast out on the cruel sea of life, the errant truant moved to a boardinghouse, got a job copying records for the county clerk and began to study law. One day he found a new book in his father's library (where he still was welcome to visit), Prescott's *History of the Conquest of Mexico*. Stirred by the colorful events described, he began writing a second novel, which he titled *The Fair God*. While this fever was still on him, the Mexican War broke out. Having just disgraced himself anew by failing his bar examination, he marched off with the First Regiment of Indiana Volunteers. His father walked along silently beside him until the time came for farewell. Then: "Goodby," he said. "Come back a man." Suddenly overwhelmed, 19-year-old Lew Wallace began to cry.

He spent most of the war, as things turned out, in camps along the Rio Grande, but somehow the experience did it: he came back A Man at Last. He passed his bar exam, became district prosecuting attorney and a state senator. Meanwhile he married Miss Susan Arnold Elston, one of five tenderly bred daughters of Major Isaac Elston, richest citizen of Crawfordsville, who reigned imposingly over the town in a mansion set in a noble park known as Elston Grove. "I shall make her famous by my pen and glorious by my sword," Wallace had written of his future wife. The pen was still turning out paragraphs to add to *The Fair God*, a continuing part-time pleasure. Now he took up the sword.

Anticipating the Civil War, he organized a local militia in Crawfordsville and dressed and drilled them in a manner adapted from the Algerian Zouaves. With gray pantaloons, red and blue short jackets and red-visored caps with white neck veils flowing to the shoulder, they made A Glorious Sight as they ran, fired and maneuvered intricately in response to a special pattern of bugle calls. Soon they and their leader were famous in the state. When the war did come, the governor appointed Wallace adjutant general to supervise recruiting, then gave him command of the 11th Regiment of Indiana Volunteers, a motley but enthusiastic bunch of Hoosier lads whom he forthwith converted into Algerian Zouaves with all the trimmings.

The princely figure on horseback

HE and they were sensationally successful. In one engagement after another in the early months of the war—notably at Fort Donelson, first major Union victory—they fought with extraordinary skill and courage. At the age of only 34 Wallace became a major general, the highest rank then given in the army. He was the youngest man to have it and among the earliest. Colonel John M. Thayer of Nebraska (quoted by Irving McKee in a biography of Wallace to which this article owes many details) remembered Wallace at Donelson: "The sun was barely rising of a cold, frosty morning. General Wallace was a princely figure, particularly in the saddle, and he rode . . . a single-stepper that was the pride of the division. As he came riding up, his military accouterments flashing in the red light of the rising sun, and the charger moving as though to the sound of music, he presented a sight that is not seen more than once in a lifetime."

Then at Shiloh, in the great tragedy of Wallace's life, the picture suddenly went to pieces. Called by Grant to move up his division in support of the hard-pressed Union right wing, Wallace got his directions wrong and finally arrived after nightfall and after the Union forces had very nearly been pushed into the Tennessee River. The next day he and his division helped in converting the near disaster into a victory, but Grant did not forgive him for his "tardiness" and he was relieved of his command.

Wallace never fully recovered from it. He served through the rest of the war with credit: he was commander at Cincinnati, he fought a delaying action that probably prevented the capture of Washington by Confederates under Jubal Early, he was on the board that tried the Lincoln murder conspirators, he was president of the commission to try those charged with atrocities at Andersonville prison. He emerged from the war with honor and dignity. But Shiloh was never far from his mind. He revisited the battlefield almost every year, reliving the action, brooding on his part and the charges against him: "Oh, the lies, the lies that were told to make me the scapegoat! . . ."

But Worse Was Yet to Come. Juárez, the Mexican patriot, was in revolt against the Emperor Maximilian. Wallace, who had been scratching away at *The Fair God* in spare hours, felt impelled to help against the foreign intruder. He organized supplies for the rebels and even took a major general's commission in their army. He was promised a large fee for his services and was also hoping to get some mining concessions, but the Mexicans ungratefully let him down on both matters. Returning to Crawfordsville, he ran unsuccessfully for Congress

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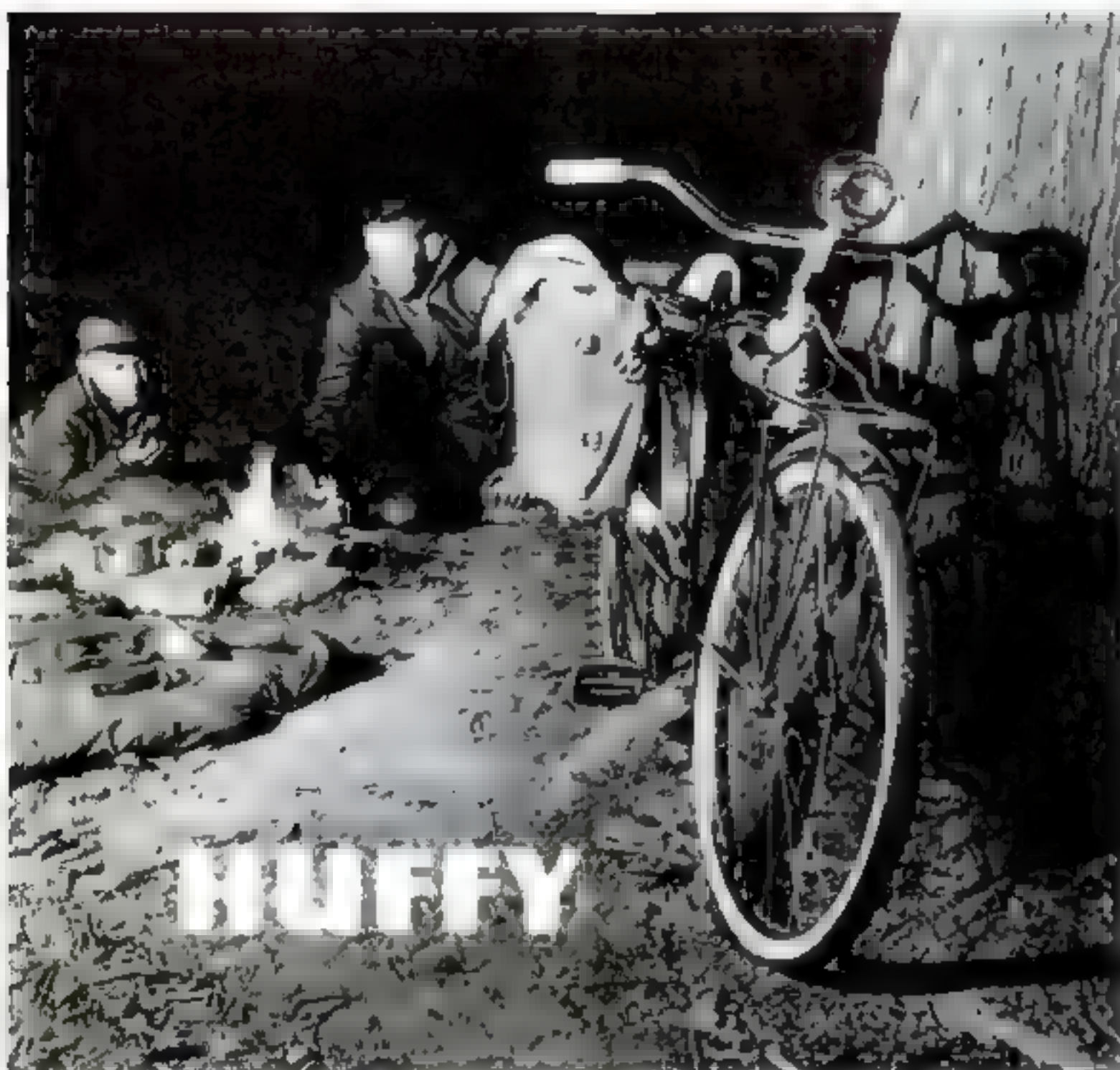
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BEN-HUR CONTINUED

He applied to President Grant, whose election campaign he had supported faithfully despite Shiloh, for a diplomatic post—even such a modest one as consul to Santarém, Brazil, at \$1,000 a year—but was refused. He was now 45, in debt, and apparently destined to rely indefinitely for his living on the law, a profession for which he had never had much aptitude or liking and which he now regarded with dry distaste. All the Glorious Hopes and Bright Dreams of Youth seemed to be ending in frustration.

In this predicament he put a final polish on the novel he had been chipping away at all these years and sent it to a publisher. It was accepted. In 1873, 30 years after he had begun it, *The Fair God; or, The Last of the 'Tzins: A Tale of the Conquest of Mexico* was published. Reviewers were friendly, and 7,000 copies were sold the first year.

From that point onward, Wallace could think of himself as a novelist, and in the very same year he began the book that inadvertently was to "set in motion" the treadmills, the mammoth stadia, the galloping horses, the careening galleys and the casts of thousands.

The idea, as he recalled later, came to him in sections. At first all he had in mind was the story of how the Three Wise Men happened to come to Bethlehem. Then, reading up on the time and place, he realized the novelistic possibilities of a plot pitting Jew against Roman—and so Judah Ben-Hur and Messala were born. The final shape of the story resulted from an encounter with Colonel Robert Ingersoll, already famous as an orator and growing famous as an outspoken religious agnostic. Wallace himself was a desultory churchgoer without any religious convictions at all; but, happening to be on the same train on the way to a veterans' convention in Indianapolis, he set a conversational fuse to Ingersoll by bringing up religion. For two hours while the night train chuffed along through the Indiana countryside, he listened to the great spellbinder—a plump, middle-aged figure clad in a nightshirt—turn the whole matter over and expose it as myth and superstition. Wallace, a considerable orator himself, was rendered almost speechless, recalling later, "... as the Wedding Guest was held by the glittering eye of the Ancient Mariner. I sat spellbound, listening to a medley of argument, eloquence, wit, satire, audacity, irreverence, poetry, brilliant antithesis, and pungent ex-cori-ation of believers in God, Christ, and Heaven, the like of which I had never heard." Walking later through the dark streets of Indianapolis, fascinated and troubled and no doubt somewhat irked to have been able to contribute so little but his attention, Wallace suddenly got the idea that his new novel could become a way of answering Ingersoll—in fact, of making the case for Christianity. The main plan, the mingling of the life of Ben-Hur with that of Christ, thereupon took form.

Despite *The Fair God*, and even to some extent because of it, Wallace worked under grievous handicaps for a man of his dignity. *The Fair God's* sales were not enough to allow him to indulge except briefly in full-time writing and, as he recalled afterward to a young Indiana novelist named Booth Tarkington, "The publication of my

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BEN-HUR CONTINUED

first novel was almost enough to ruin my law practice. Whenever I took a case into court for a jury trial, the opposing lawyer knew that all he had to do was to mention my authorship and I was demolished. . . . As soon as the jury of farmers and village merchants heard the word 'novel,' they uttered hearty guffaws. . . . I might as well have appeared in court dressed as a circus clown."

There were gibes nearer to home, too, and harder to endure. As long as he had been rising in politics and in the army, it was only a detail that he had not been able to lay hold of enough money to support his wife in the manner to which she had been accustomed. Susan was immensely proud of him, and they had much to share. She had literary interests and some flair for verse: her poem, *The Patter of Little Feet*, written the year their only child, Henry, was born, was widely reprinted and became a recital favorite. Her nature was sentimental, his was gallant; they never altered their roles of lady and cavalier. Her older brother, Isaac Jr., had reason to take an admiring and indulgent view also, for Wallace put him on his military staff during the war and promoted him to the rank of colonel. After the war, however, when Wallace's ventures failed one after another, Colonel Elston, as reigning head of the family enterprises—a bank, a railroad and other investments—began to take a cynical attitude toward his former superior. It was time, he crudely indicated, that Wallace amount to something in the practical world. Wallace's obscure hope of making money by writing filled Elston with scorn. Whether from the influence of her brother or not, even Susan occasionally showed signs of impatience. Years later Wallace would remember the "mortification and shame endured at the hands of Colonel Elston, whom over and over again I would have mashed into the earth for his insolence had I not dreaded the scandal such an affair would have caused." The success of *The Fair God*, although it helped, had only a moderating effect on the philistine colonel, whose sneer remained provokingly and disconcertingly evident all through the writing of *Ben-Hur*.

A change of scene

WALLACE scratched away at the book whenever and wherever he could, on trains, in hotels, in empty courtrooms, at home in the evenings and on fine summer days in a chair under one of the huge old beech trees that stood near his unassuming clapboard-and-gingerbread house in Elston Grove. In 1878 the locale abruptly changed. Following the contested Hayes-Tilden presidential election of 1876, Wallace was put on a commission to investigate vote fraud charges in Louisiana and Florida. When, due partly to his efforts, the crucial Florida vote confirmed Hayes as winner of the election, Hayes gratefully appointed him governor of the Territory of New Mexico.

There was nothing of the sinecure about this post: the area was in the throes of what is known in western history as "the Lincoln County War," a shoot-'em-up feud between two great ranching and commercial combines, with ambushes and pitched battles, posses, Indian allies and bad men such as Billy the Kid enlisted on both sides. Wallace took over the dark old adobe Governor's Palace on the square at Santa Fe. By a combination of magisterial statesmanship and practical maneuver—including a temporary alliance with Billy the Kid—he brought the war under control. Between this and trying, less successfully, to suppress the Apaches under Chief Victorio, he was busy. But he managed to work on *Ben-Hur* too, and Mrs. Wallace nervously feared that the light burning late in his window at night might make a target for the Kid after that worthy and the Governor had a falling out. He was still in Santa Fe, contending with the ignoble red men, when *Ben-Hur* was published in the fall of 1880.

Its reception was decidedly disappointing. The critics' reactions ranged from cold silence in the high-toned eastern journals to a Westerner's raucous comment, "I protest, as a friend of Christ, that He has been crucified enough already, without having a Territorial Governor after Him." In its first years the book sold only about half as well as *The Fair God*, and by the end of the year sales had almost stopped. Colonel Elston, with his cold banker's fisheye, appeared to be too, too right.

But then, miraculously, the ferment and the rustling of winds began: the book started to sell again, slowly at first, then faster and faster until in the first eight years 400,000 copies had been sold and the tide was sweeping onward toward the millions.

By 1883, at the age of 56, Wallace was finally free of debt. The rest was clover. To his son Henry he could write concerning Colonel Elston: "I contemplate with great satisfaction the purgatorial pains which will wrench his little pigeon heart when he hears that, my debts all paid, I have a bank account beyond his reach of \$10,000, and that your mother's income and mine jointly is \$3,000 a year." Ultimately he was to have a far bigger income than the discomfited colonel, who will now be allowed to slink from the scene amid general hissing.

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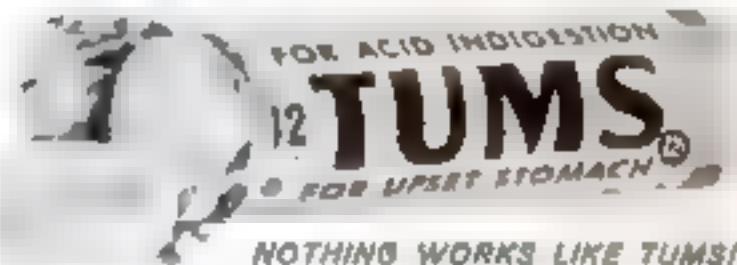
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IN HIS LAST YEARS, Wallace sat in his study discussing forthcoming *Ben-Hur* play with producers' representative Joseph Brouks (left), his son Henry Wallace and Dramatist William Young, who adapted play from novel.

BEN-HUR CONTINUED

Wallace had still another great adventure and still another big book in him, and both deserve a mention here. He had given a copy of *Ben-Hur* to the new President, James A. Garfield, a fellow officer at Shiloh. Garfield not only read it but liked it so much that, as he wrote in his diary, "I am inclined to send its author to Constantinople, where he may draw inspiration from the modern East for future literary work." Wallace found himself appointed in 1881 as U.S. Minister (the U.S. then had no ambassadors) to Turkey.

He had a wonderful time. He played his part splendidly, visually impressive with his whiskers now half gone gray, his still erect figure immaculate in dress blues with gold epaulets, a gold sword, and the insignia of a major general; socially admirable with his great courtesy and grave dignity ameliorated by kindness and a terribly earnest belief in democracy. Sultan Abdul-Hamid (sometimes known later as "The Great Assassin" or "Abdul the Damned") was so enchanted with him that he formed the habit of consulting him on all sorts of matters having nothing to do with the U.S. When the election of 1884 put Cleveland and the Democrats in power and automatically called for a change of minister, Abdul even pressed him to shift over to the royal payroll and stay on as an adviser.

Wallace refused with thanks. By then he was homesick, and besides, he still had Garfield's parting charge to fulfill: "I expect another book out of you. Locate it in Constantinople." He had been collecting the material, and now he wanted to settle down to do the writing under the beech trees in Elston Grove. There was no more trouble about money: the *Ben-Hur* royalties kept rolling in solidly.

And so, in a leisurely spirit, and with interruptions for the public appearances expected of such a great and famous man, he began on the big subject he had set himself. Finally, a dozen years after Garfield's orders, Harper turned out the first copies of *The Prince of India* or, *Why Constantinople Fell*. The Prince was the legendary Wandering Jew, and the 300,000-word novel told of his adventures and of the life and leaders of 15th Century Constantinople and of its conquest by the Turks.

Different in their times and locales, Wallace's novels nevertheless are cut from the same piece of bright, richly figured, heavy-woven tapestry. It would be hard to say which is the best (or worst) book of the three. Certainly the sales were not in proportion to merit. *The Prince of India* took off like a rocket, selling 100,000 copies the first six months. But then it began to falter: the total when finally it went out of print in 1949 was perhaps 200,000 copies. *The Fair God*, taking a new lease after *Ben-Hur* made Wallace's reputation, went on also for many years and reached about the same total. Obviously both books were substantial successes. But both were insignificant compared to *Ben-Hur* with its special, inexplicable, apparently permanent hold on the imaginations and hearts of people.

Wallace lived on, full of honors, to the venerable age of 78. In the Grove near his favorite beech he built a study for himself of eclectic design, combining Greek, Roman, Florentine and Byzantine touches according to his fancy. Here, surrounded by his flags and trophies, he

CONTINUED

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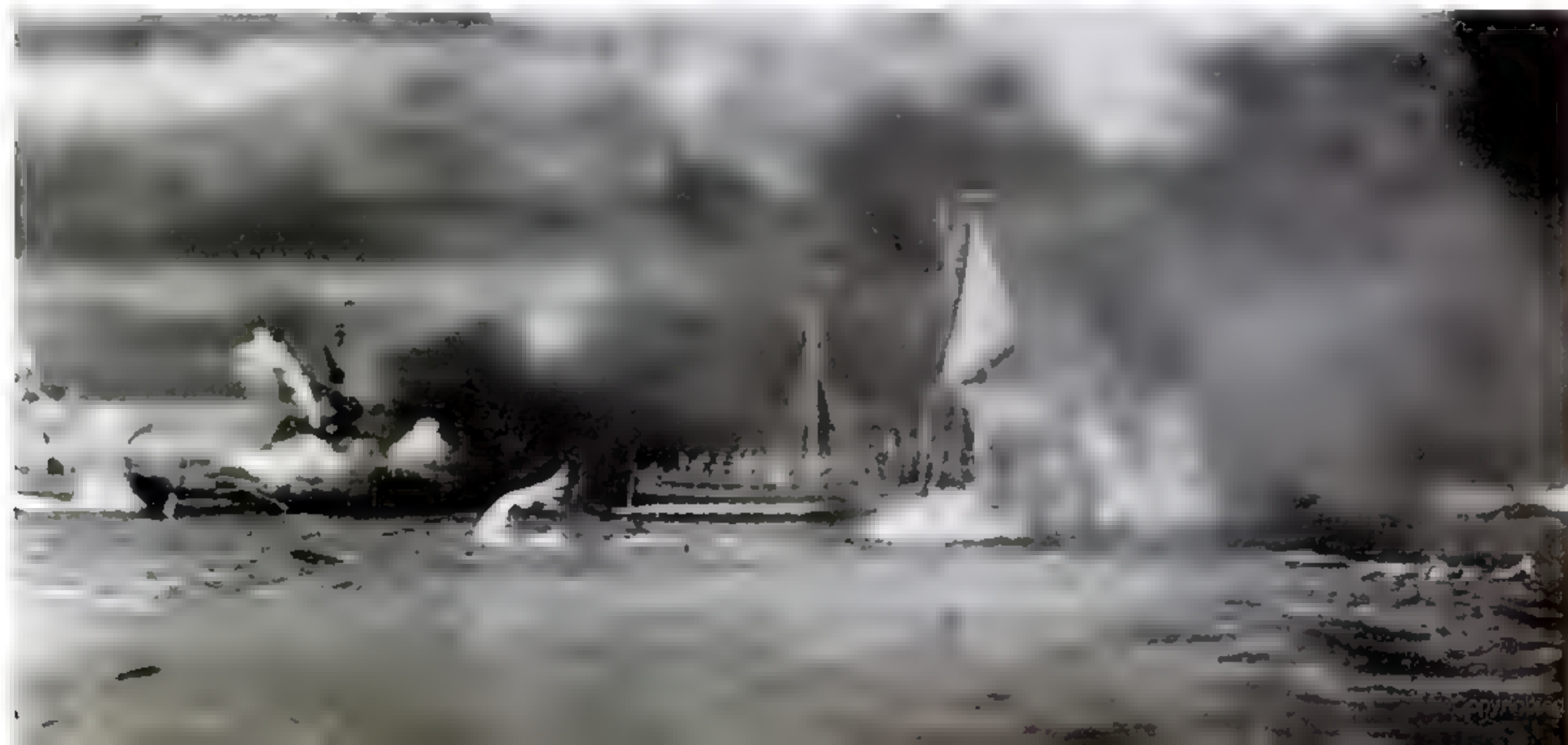
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DURING SEA BATTLE in new film *Ben-Hur* (right) joins in shipboard fight by swinging a torch. When ship burns he makes his escape from galley slavery.



FIRE IN OLD FILM got out of hand when ships accidentally blazed up in real flames. Everyone jumped, and in confusion three extras were temporarily lost.



BEN-HUR CONTINUED

spent his late years writing occasional pieces for the magazines and working on his memoirs. He made a final baffled trip to Shiloh in 1903. The next summer his health began to fail, and the following year he died—died as he lived, without benefit of formal religion.

But he died a professing Christian. As said before, he conceived *Ben-Hur* in somewhat lawyerly spirit as the other side of the case that the agnostic Ingersoll had stated. But in preparing the Christian case and writing it, he found that he was convincing himself. He finished the book with "a conviction amounting to absolute belief in God and the divinity of Christ."

A full share of mishaps

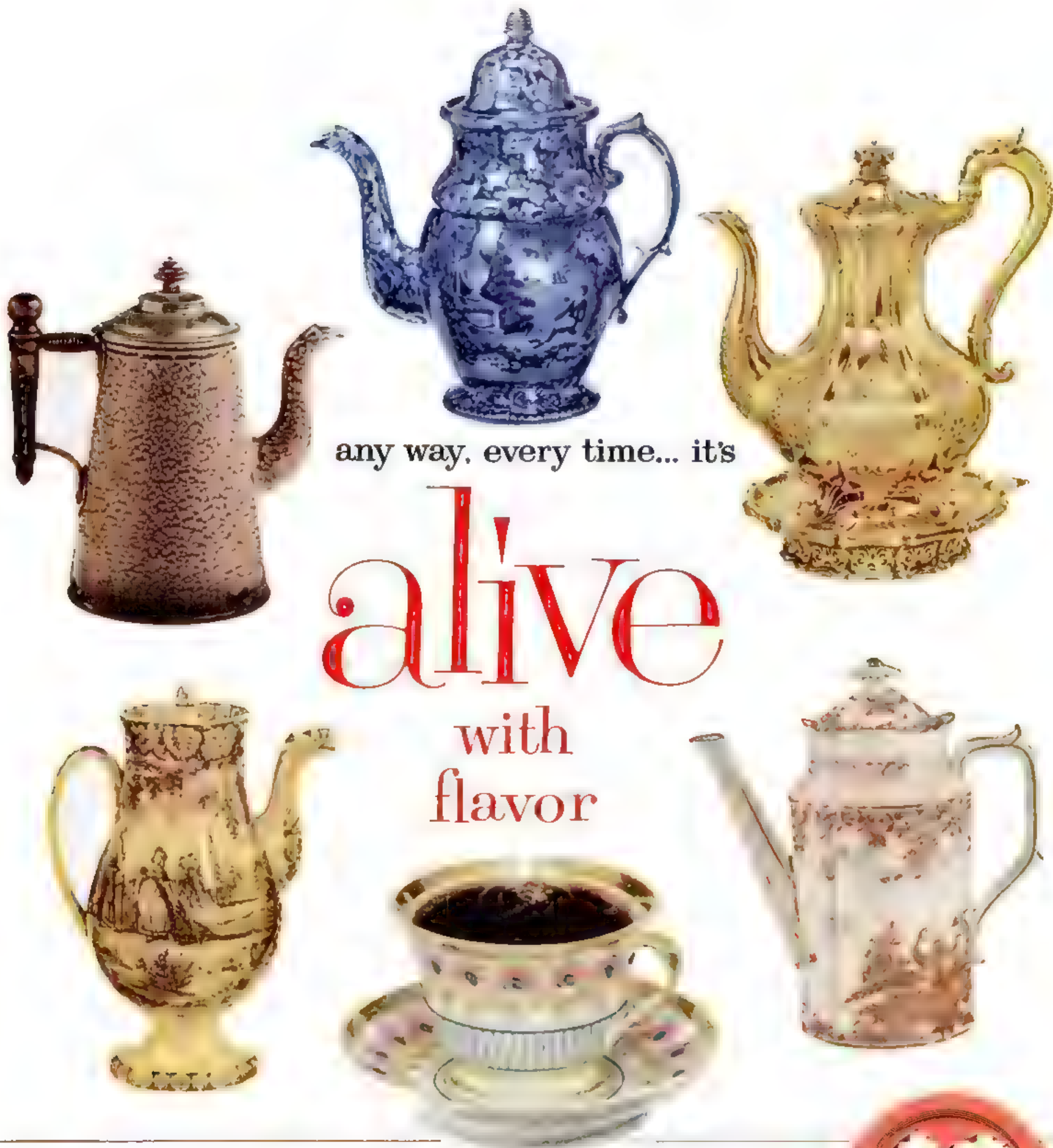
IN the 60 years since William Farnum as the princely Judah first cracked the whip and set the treadmills to rattling for Klaw and Erlanger, *Ben-Hur* must have employed more show people and traveled more miles than any enterprise except *Uncle Tom's Cabin* and Ringling Bros. & Barnum and Bailey Combined Shows. It has built up its own traditions and legends. There was, for example, the embarrassing time in Boston when Messala actually won the treadmill chariot race on stage. *Ben-Hur* simply had to pretend that it hadn't happened. And there was the time in Italy, during the first M-G-M version, when the sea battle was being filmed off Livorno and a Roman galley carrying smudge pots to simulate fire really caught on fire. All hands including Roman soldiers in full battle gear went over the side, and there was a frantic melee while rescue boats pulled people from the water. Afterward the unit manager, a Hollywood man, was dismayed to find three bundles of clothes uncalled for—and three suits of Roman armor unreturned. Obviously three unfortunate Italian extras had gone to the bottom. Loyal to M-G-M and fearing colossal damage claims from bereaved relatives, he quietly rowed out that night and sank the bundles. Two days later three bedraggled but determined Romans turned up. A fishing boat had saved them, and they wanted their clothes. The man quickly made up some excuse why this was impossible and M-G-M, so it is related, happily paid to buy three brand-new, especially good outfits.

Many of the leading players in the old movie version are still alive, and all of them seem to feel a special proprietary pride in the parts they took. Ramon Novarro, who had been living in retirement and semi-isolation for a number of years, offered to help in any way he could, even by coming to Rome as a special adviser. May MacAvoy, who was Esther, *Ben-Hur's* sweetheart, pressed her ideas on the late Sam Zimbalist, the producer in charge, and on Director William Wyler as to how that part should be played. For everyone involved the old film seems to have brought an apogee of success or satisfaction, and M-G-M superstitiously hopes that this will be true in the new one. It is M-G-M's big gamble. The company is not what it was (nothing in Hollywood is, of course) and there is the feeling that the *Ben-Hur* magic can, if properly mixed, do for it once again what it did so marvelously in 1926.

All in all, it is and was a strange, wonderful thing, this *Ben-Hur*, touching many lives and fortunes so significantly—beginning, of course, with General Lew Wallace's own. He once wrote to his wife, "I shall look back on *Ben-Hur* as my best performance." And again, "I am looking to you and *Ben-Hur* to keep me forgotten after the end of life."

General, it was a fine performance. And, sir, you are remembered.

FIRE IN NEW FILM was re-created by using scale models of ships in a lake-sized tank in Hollywood. Hand-to-hand fighting took place on full-sized sets.



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Carefree Crew at Shipwreck

The ship was aground on the reef, its stern broken off. Two passengers climbed the rail and leaped free. This was not really a disaster but a party, and the men, Alec Woodhull and Ralph Jarrendt of Miami, were just jumping in for a swim. The ship was the *Sapona*, a vessel built of reinforced concrete during World War I and wrecked on the Great Bahama Bank near Bimini in the 1926 hurricane. For years fishing parties from Miami have found it an ideal setting for a different kind of shipboard party.

Last month the Woodhulls, Jarrendts and their friends flew to Bimini and chartered a boat to take them to the wreck. There they swam, skin-dived, picnicked and explored the aging hulk. Getting meals was no problem because hundreds of fish swarm around the ship. As evening approached, however, storm clouds appeared and the group abandoned ship to spend the night in Bimini. "It would have been too embarrassing," said Jarrendt, "to have to be rescued from a ship that sank way back in 1926."



CLAMBERING DOWN DECK, Peggy Nolin gets help from Alec Woodhull. She wore tattered shorts as shipwreck costume.



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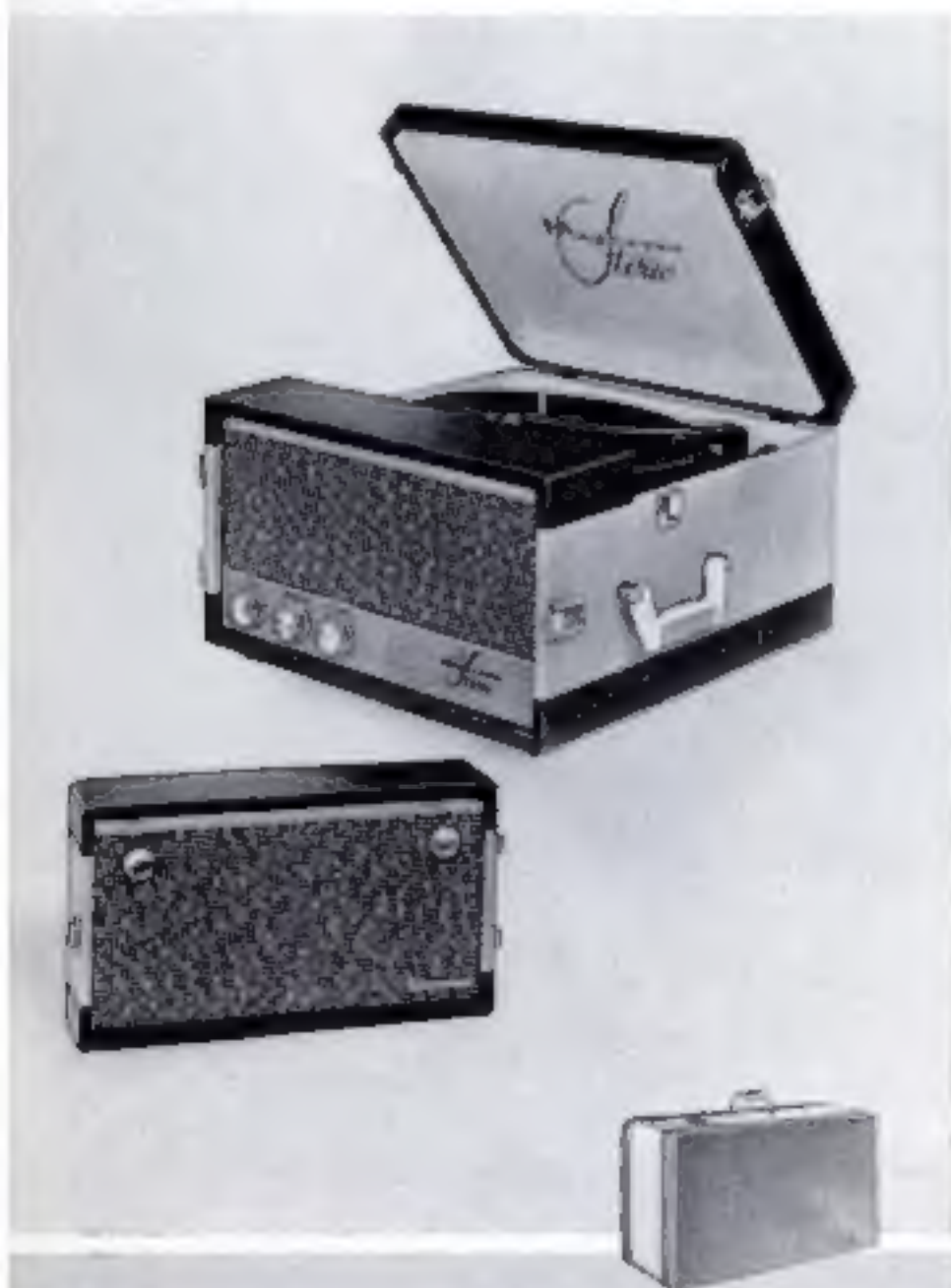


UNHOOKING A SNAPPER Ralph Jarrendt helps his excited wife Ollie with her catch. Later they fried fish on a charcoal fire.

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